

National
Endowment
for the Arts



Annual Report 1979

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for the Arts



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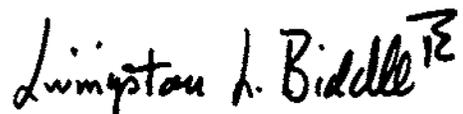
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ARTS

National Endowment for the Arts
Washington, D.C. 20506

Dear Mr. President:

I have the honor to submit to you the
Annual Report of the National Endowment
for the Arts and the National Council on
the Arts for the Fiscal Year ended
September 30, 1979.

Respectfully,

A handwritten signature in black ink that reads "Livingston L. Biddle, Jr." with a stylized flourish at the end.

Livingston L. Biddle, Jr.
Chairman

The President
The White House
Washington, D.C.

February 1980

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Chairman's Statement

A Common Cause for the Arts

Perhaps nothing is more enviable—or more daunting—than the opportunity to make a practical reality out of a visionary dream. I happen to have this unusual privilege. As special assistant to Senator Claiborne Pell from 1963 to 1965, I helped draft the legislation establishing the National Foundation on the Arts and the Humanities. As chairman of the National Endowment for the Arts, I am now in the process of turning those carefully worded phrases into goals, programs, and accomplishments.

This *Annual Report* provides a measure of how far the dream has come. To skim through the pages of this book, with its careful documenting of each grant awarded, is to be impressed again with the enormous vitality and diversity of the arts in America. Here, for example, is a record of all the communities into which our finest dance companies toured; of historic buildings preserved and adapted for use as art centers; of festivals and exhibits and workshops; of street theater and jazz classes; of great music; of the institutions which strengthen our country's cultural life and of developing organizations which strengthen its cultural diversity; of residencies for poets and writers in every corner of the United States. Here, too, are listed the individuals judged worthy by panels of experts and by the National Council on the Arts to receive fellowships—gifts of time to develop their talents. Here are the grants that will help preserve the traditional arts and crafts of our diverse people, from the Eskimos to the Micronesians. And here is a record of an expanding awareness of the artistic needs of minority groups and recognition of the validity and importance of their art. Free outdoor concerts, ticket discount programs for the elderly, touch museums for the blind—the Endowment has played a part in supporting them all. To read through the list presented here is to realize that the arts, with their special capacities to enrich lives, are reaching into every corner of our land—from

isolated rural communities to the barrios and ghettos of our inner cities. The dream—that of access for all Americans to the best in art—is becoming reality.

But reality, as we all know, is a thorny thing, with catches, snares and tangles. And so it is with the arts today.

The greatest problem facing the arts as a whole, I believe, is the danger of fragmentation. The arts have come far in the last decade; now it seems that many of those in the arts concentrate too narrowly on their own particular interests. Too few groups are willing to look constructively at the whole picture, to take the long view. The overriding need in the arts world today is for these groups to unite, to see their own interests within the larger context, to work together toward common goals.

By “fragmentation” in the arts, I do not mean that single-minded dedication to a cause or a discipline that is essential for the achievement of high artistic goals. I refer to a process that begins with the narrow self-interest of an organization, a discipline, or a cause—a process where the ends are not idealistic, where the ultimate purpose is self-aggrandizement. Those who fall into this trap lose sight of the cause that first drew us together—the enriching, imagination-extending value of the arts. And when too many forget the larger purpose, that purpose is in danger.

Fragmentation threatens the quality of the arts. Art is diminished when it is narrowly shackled—even to a very worthy cause. Whenever art is forced to serve special interests, the results may well further the interests, but they can diminish the value of the art. For, although art does a great many good things in the world for a great many people, it does them best when it is free. When artists bicker over resources and relative status, they can bring a pettiness and discord into the arts which hamper their flourishing.

No task is more important now than to keep the arts free—free from their own politic-

ization, free from limiting special interests, free to experiment and explore. Free to pursue excellence.

Toward this end, we need an arts world working together for a common purpose, united by a vision of what the arts can become in this society. This cannot be a vision of what the Arts Endowment alone mandates for the arts, for the Endowment does not set national policy for the arts themselves. It should never dictate taste. These matters are to be determined by the private sector.

Our vision must be of what can be accomplished, with the help of government, if the private arts communities unite in purpose.

The Arts Endowment was established to develop programs that support the arts. As the only federal agency with this exclusive mission, the Arts Endowment has the responsibility to represent all the arts: to see the arts world whole and to help develop the kinds of programs that respond to this need. The arts in their multiplicity and immense diversity—these are the ingredients of the whole. And it is diminished when any one part is neglected. It is diminished to the detriment of a full and complete vision.

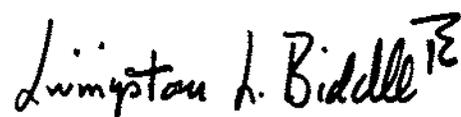
Most important of all, the Arts Endowment has the greatest resources in the land to bring to bear in the service of the arts. I refer to the expertise of our panelists and members of the National Council for the Arts. I often think of the Arts Endowment as an agency fundamentally linked with the private world. Primarily members of the private sector, the 500 panelists, whose views are so important in the selection of projects and fellowship winners, outnumber the Endowment's 300 staff members, just as the 26 Council members outnumber the chairman and two deputies. This kind of partnership is what I envisioned when I was drafting the original legislation. I have confidence that this partnership of government and the private world is the soundest possible one to give unified purpose to the arts world

and to take the initiative that will enable the arts to continue to grow and to flourish.

My confidence in the future of the arts rests also on another factor. The American people are developing a vision of what the arts can mean to the country, to their communities, and to individual lives. The growth of the arts in recent years has been phenomenal. Since 1966, the number of major symphony orchestras and opera companies has more than doubled; the number of resident professional theaters has quadrupled; and the number of resident professional dance companies is more than ten times what it was. Annual state appropriations for the arts have increased from \$4 million to more than \$80 million. The number of community arts agencies has leaped from about 150 in 1966 to nearly 2,000 today.

Wherever I go, I see growing evidence of this spontaneous upsurge of interest, which seems to speak for a profound longing, most difficult to demonstrate in practical terms, yet demonstrably essential to the human spirit. Wherever I go, also, I see that, as the American people have more opportunities to experience the arts, their demand for greater availability becomes insistent, and their perception of quality becomes sharper. This confirms my democratic faith that the arts recognize no boundaries; it strengthens my resolve to work toward the goal I envisioned when I became chairman of the Arts Endowment—the vision of “access to the best”—access for all Americans to art of the highest quality.

The Arts Endowment has proved to be an extraordinarily effective and uniquely American catalyst in bringing us forward toward this goal.



Livingston L. Biddle
Chairman, National Endowment for the Arts

The Agency and Its Functions

The National Foundation on the Arts and the Humanities

In 1965, Congress created the National Foundation on the Arts and the Humanities as an independent agency of the Executive Branch of the Federal Government. The Act, Public Law 89-209, was last amended by Public Law 94-462 in October 1976. The Foundation is composed of the National Endowment for the Arts, the National Endowment for the Humanities, and a coordinating council of federal officials called the Federal Council on the Arts and the Humanities. The Foundation has no administrative or programming identity separate from its components. Each of the two Endowments is served by its respective advisory body, the National Council on the Arts or the National Council on the Humanities.

Federal Council on the Arts and the Humanities

The Federal Council on the Arts and the Humanities is composed of the Chairmen of the two Endowments and 18 highly placed government officials. Joan Mondale serves as honorary chairman.

The Federal Council promotes coordination between the programs of the two Endowments and those of other federal agencies which support the arts and the humanities. It also undertakes research related to these programs.

The National Council on the Arts

Formed in 1964, the National Council on the Arts preceded by one year the establishment of the National Foundation on the Arts and the Humanities.

The Council is composed of the Chairman of the National Endowment for the Arts, who serves as Chairman of the Council, and 26 presidentially appointed citizens who are recognized for their knowledge of the arts, or for their expertise or profound interest in the arts. The Council is mandated by law to advise the Chairman on policies, programs, and procedures. It also must review and make recommendations on applications for grants.

The National Endowment for the Arts

The National Endowment for the Arts is, in

effect, an independent federal agency, with its own Chairman, National Council, staff, programs, and budget.

Both legislatively and by Council policy, the Arts Endowment was conceived as a catalyst to increase opportunities for artists and to spur involvement in the arts on the part of private citizens, public and private organizations, and the states and communities. The Endowment's relationship to the primarily private and local cultural community is one of partnership, in which the federal role is to respond to the needs of the field rather than direct or interfere in the creative activities of individual artists or cultural organizations.

Endowment Panels

The panels serve the individual programs of the Endowment much as the National Council on the Arts serves the Endowment as a whole. Together the Council and panels provide a system of professional peer review to evaluate applications, identify problems, and develop the policies and programs through which the Endowment responds to changing conditions.

More than 500 private citizens serve on these panels, whose membership rotates regularly. Panelists are appointed by the Chairman with the advice of the Council and staff as well as other organizations and leaders in the field.

Methods of Funding

Grant money authorized by Congress comes to the Endowment in program funds, the Treasury Fund, and Challenge Grant funds. Most direct grants to organizations and individuals come from program funds. These grants must be matched dollar-for-dollar.

The Treasury Fund arrangement allows private donors to pledge gifts to specific Endowment grantees. Each pledge frees an equal amount for the grantee from the Treasury Fund, which is maintained at the Treasury Department. Grantees must then match the combined total of the donor's pledge and the Treasury Fund disbursement.

Challenge Grants are awarded for projects that contribute to the long-term financial stability of grantee organizations and must be matched on a three-to-one basis.

National Council on the Arts

Members with terms expiring in 1980:

Angus Bowmer*

Educator, Theatrical Director

Van Cliburn

Concert Pianist

Jerome Robbins**

Choreographer

Gunther Schuller

Composer, Educator, Conductor

George C. Seybolt

Corporate Executive

Museum Official

Harry M. Weese

Architect

Dolores Wharton

Arts Patron/Trustee

Members with terms expiring in 1982:

Martina Arroyo

Concert and Opera Singer

Theodore Bikel

Actor, Singer

Willard Boyd

University President

J. C. Dickinson, Jr.

Museum Director

William H. Eells

Corporate Executive

Arts Patron/Trustee

Harold Prince

Director, Producer

Franklin J. Schaffner

Film Director

Geraldine Stutz

Corporate Executive

Fashion Leader

Members with terms expiring in 1984:

Thomas P. Bergin

Educator

Norman B. Champ, Jr.

Arts Patron/Trustee

Maureene Dees

Community Theater

Martin Friedman

Museum Director

Jacob Lawrence

Painter

Bernard Blas Lopez

Arts Administrator

James Rosenquist

Painter

Robert Shaw

Conductor

Jessie A. Woods

Arts Administrator

Rosalind Wiener Wyman

Arts Patron/Administrator

* deceased

** resigned

Programs

Deputy Chairman's Statement

Dance

Design Arts

Expansion Arts

Folk Arts

Literature

Media Arts:

Film/Radio/Television

Museum

Music

Opera-Musical Theater

Special Projects

Theater

Visual Arts

Deputy Chairman's Statement

By its nature, a government agency dedicated to the arts exists in a constant state of tension, pulled between the thought and action of the individual, which is the core of the artistic endeavor, and the deference to group judgment, so fundamental to our form of governance, so much a part of the American sensibility. For many, government seems antithetical to the arts, since its emphasis on collective decision-making always threatens a drift toward compromise. The individual vision, on the other hand, can produce flashing insights and idiosyncratic—sometimes brilliant—decisions. However, such unilateral judgments may well destroy a federal agency's due process, clearly the right of every citizen. This year, as in every year since the Arts Endowment was established, the staff and panels have had to decide when to go with that single, inspired voice and when to put the matter into the hands of a committee and say, "Thrash it out."

Though this issue is a constant, 1979 saw many new decision-makers try their hand at the task. First came the new program directors. Changes here reflect the Chairman's policy of periodically rotating the top staff positions to keep the programs responsive to changes in the arts. All of the new directors came to the Endowment from the art forms they now serve. They are individuals who have themselves made or studied art; most have administered arts institutions, applied for grants—and sometimes been rejected. They are feisty, defiantly anti-bureaucratic; and program directors' meetings ring with their challenges to the status quo. In this very diverse group, two commitments are held in common: a determination to simplify procedures, especially those for applicants, and to reappraise who and what we fund—and why. What I hear from program directors every day is that the Arts Endow-

ment must be willing to take risks, and that it must remain free from extra-artistic concerns.

But at the Endowment, the staff, even such enlightened ones as these, do not make the funding decisions. All recommendations on grants (subject to review by the National Council and the Chairman) are made by some 500 experts who come to the Endowment for a few days each year from their own work in the arts. In 1979, as the result of a year-long evaluation, a revised panel structure went into effect, bringing many new panelists to the Endowment. The new system calls for two types of panels—policy and grant-making—whose memberships overlap but whose responsibilities are distinct, as their titles imply. Panel discussions are informed by an ambitious schedule of site visits. Our goal is to have all grant-seeking institutions seen by two or three panelists or consultants every eighteen months.

Panels are constructed to generate passionate discussion. The staff works at assembling a chorus of informed but dissenting opinions. One obvious way to get a variety of perspectives is to get people together from different parts of the country. A museum panel, for example, is made up of directors of museums from New York City to Portland, Oregon, since applications come from everywhere in the nation and firsthand knowledge is essential. Geography is a relatively simple part of the equation. Our first consideration, far less tangible an element in panel construction, is artistic diversity. Dance panels represent everything from classical ballet to the most experimental forms; the theater program brings together actors, playwrights, directors, critics, designers, and administrators. Were American culture a little less multiform, a bit more cohesive, this quest for artistic pluralism would be easier. As it is, we are engaged in a constant and

impossible search for that one more voice that will help us see the arts in this country whole.

How panelists are selected seems to be a subject of particular interest to the arts community. Here, then, I must confess what is surely an unusual (though hardly unique) method for a government agency—our process is a subjective one. No computer print-out or system of voting is employed, though such approaches are suggested to us periodically. Instead, the staff, generally the program director in consultation with individuals in and outside the Endowment, makes the list, with at least one third of the panel changing every year. No more objective system seems capable of producing the spectrum of opinion that is needed, nor of sensing the special chemistry that allows persons with very different points of view to come together and produce decisions born not of compromise but of mutual respect.

In 1979, many citizens sought to raise the consciousness of the Endowment staff about the place of minorities and women in American art. But while panel and staff appointments in this year reflect the growing understanding that resulted from these exchanges—26 percent of our 1979 panels belong to a minority group, 39 percent of our panelists are women—they were never mandated by them. We have no quotas here. A successful panel requires the complex mixture of elements that were outlined above. There is no way this balance can be achieved by a formula.

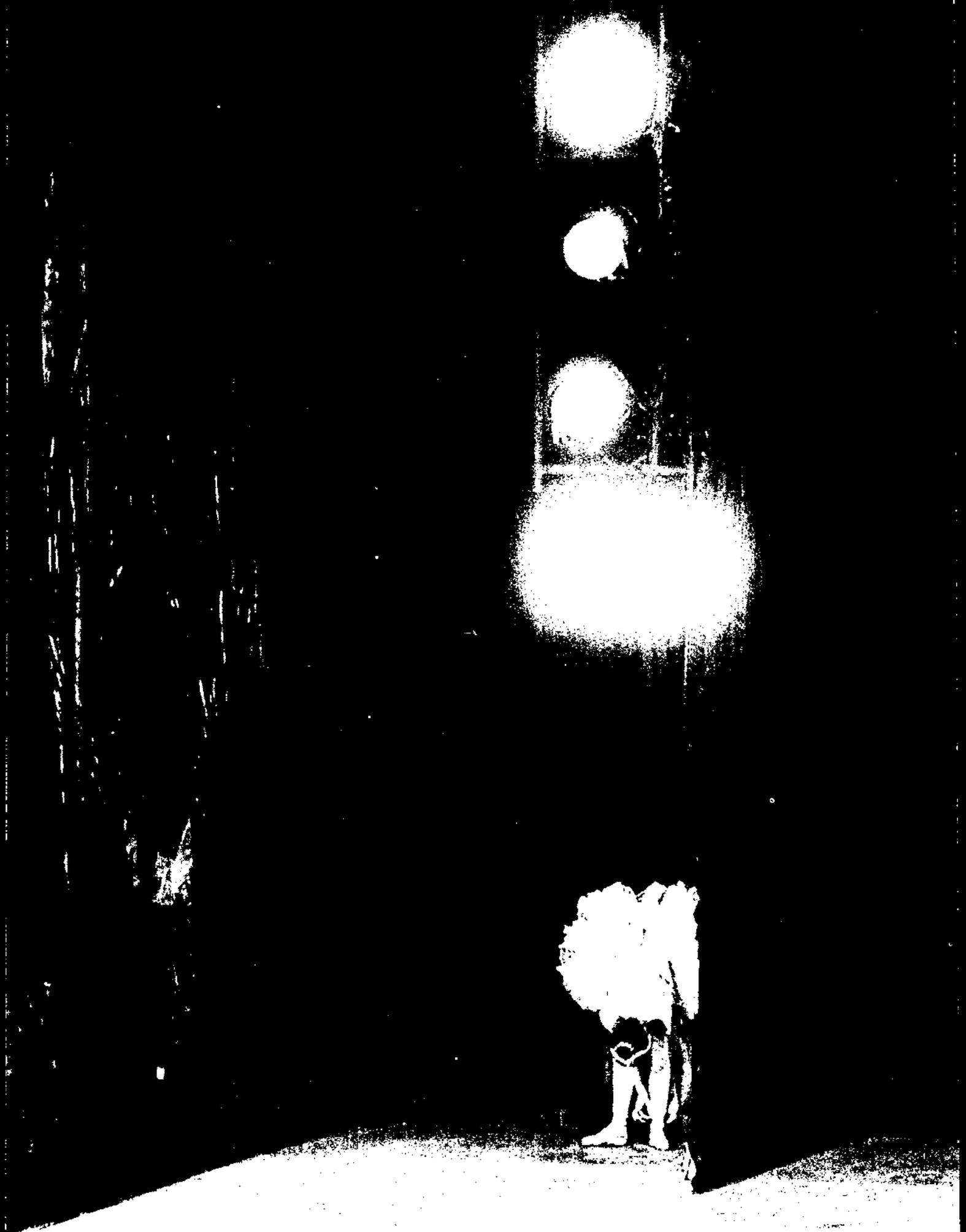
Decisions made by panels in 1979 will be evident within one or two fiscal years. They have had no profound effect on the 1979 grants listed in this *Annual Report*. The basic directions, however, may be evident: With their increased authority and freedom—in 1979 for example, ceilings on grant amounts were eliminated—the panels have been willing to make

larger commitments to major institutions as well as to reach out to younger, smaller organizations. They were also highly responsive to the needs of the individual artist and, we can say with pride, totally dedicated to quality—though the definitions of quality are as varied as the panelists' aesthetic viewpoints.

In the pages that follow, you will find introductory essays by the program directors; the essays precede lists of each program's panelists and grantees. Though there are many different voices in these essays, certain themes recur—the search for first quality work in all its manifestations, a recognition of the breadth of American art, the desire to balance responsiveness with leadership, to explore new territories without relinquishing a commitment to traditional forms. Taken together, I hope these essays, with their accompanying lists, can begin to suggest the range of individual and collective concerns and efforts that guided the National Endowment for the Arts in 1979.



Mary Ann Tighe
Deputy Chairman for Programs



Dance

This country is extraordinarily rich in dance of all kinds. We are the center, virtually the Mecca, of the international dance community. Many seminal dance figures are at work here. There are choreographers who use classical vocabularies and choreographers who invent whole new languages of movement. There is movement influenced by our nation's many cultures and races, movement straight off the street, impossible movement made possible through television and film technology. America has seen the rise of many of the best artists of our time. Though we have few national dance conservatories and though training in this country has evolved independently and erratically, much of our teaching and our dancers' technical and performance standards are among the world's finest.

Still, acceptance has not come easily. Though American dance in all its forms began to take hold in the 1930's, a few years ago our best companies still faced tremendous difficulty in performing with regularity and in finding theaters in which to perform and audiences large enough to sustain regular performance seasons. Even the most popular groups could barely employ their dancers for 20 weeks a year. In 1965 there were only a handful of high quality, fully professional dance companies in the United States, almost all of them in New York.

The Endowment committed itself to assist American dance. It offered direct support to dance companies and choreographers; it gave grants to strengthen companies' managerial staffs; it promoted and supported dance presentation throughout the country; and it sought to remedy one major problem—lack of knowledge of, and exposure to, dance by the public. This support has proven tremendously successful. The dancers were there, as was the poten-

tial audience, and the Endowment acted as a catalyst to bring them together.

Now dance is establishing itself as a major American art form. A few large ballet and modern companies are firmly ensconced in performing arts centers, along with opera, orchestras, and theater. Dance also is a creative art without boundaries. We can see it regularly in theaters, gymnasiums, lofts, museums, galleries, alternate spaces, parks, on rooftops, on barges floating down the Hudson, and in the canyons of Yellowstone National Park.

In 1979 the Dance Program re-evaluated its support to more fully address the current realities of the dance community. Most professional dance companies now plan their activities in terms of the full fiscal year, not of small spurts of seasonal activity. With that in mind, we pulled together all our areas of support to dance companies as "Grants to Dance Companies," with one deadline. We retained all our old areas of support (choreography, professional companies in residence, management and administration, and dance/film/video) and added two new ones: "Artistic Personnel," which aids a company in paying its current artistic staff or in hiring new staff members, and "Rehearsal Support," which helps companies pay for rehearsal time to keep their repertoires in top performance condition.

We have re-evaluated our support of dance presentation at home and on tour. To help companies find spaces and sponsors in their own communities, the Program has initiated a pilot, "Sponsors of Local Companies," designed to encourage local presentors to include the best of their own dance companies in their regular seasons. The Dance Touring Program has been changed in two ways: companies are now chosen by the Dance Advisory Panel, and



Alvin Ailey American Dance Theater in "Revelations."
Photo: Bill Hilton.

funded weeks have replaced the old first-come-first-served system.

But there are still other issues. Large ballet and modern repertory companies need new choreographers, but the costs involved in taking a chance on an unknown are prohibitive. And the numbers of young choreographers are growing enormously. (In 1978, there were 350 choreography fellowship applicants; in 1979, 520.) Can the Endowment have a positive effect in this area?

Dance still lacks national stature in corporate and foundation fund-raising. While ballet and certain modern choreographers and companies are being accepted, there are few national performance sponsors and opportunities for avant-garde, post-modern dance artists. Can we help educate patrons and audiences to these lesser-known forms?

While the public knows and accepts dance more, and companies are performing more than ever before, conditions in the dance world are

still not good. Dancers and choreographers remain among the lowest-paid of all artists. More appropriate studio space is badly needed, as are good dance theaters of all sizes, even in major cities. Commissioning new music and live music performances is so expensive that choreographers are hemmed in by financial limitations. In addition, the Dance Program needs to decide what to do about offering support for dance training.

In areas such as these, we still have more questions than answers. But we will certainly keep exploring. Dancers and dance companies as good as ours deserve all the help we can give them.

Rhoda Grauer
Director, Dance Program

Dance Advisory Panel

Policy Panel

David Gordon, Chairman
Choreographer/Dancer
New York, New York

Michael Smuin, Co-Chairman
Co-Artistic Director, Choreographer
San Francisco, California

Maria Benitez
Artistic Director, Choreographer,
Dancer
New York, New York

Arlene Croce
Dance Writer, Critic
New York, New York

Margaret Jenkins
Artistic Director, Choreographer,
Dancer
San Francisco, California

Harvey Lichtenstein
Director, Academy of Music
New York, New York

Bruce Marks
Artistic Director, Choreographer
Salt Lake City, Utah

Donald McKayle
Choreographer
Sherman Oaks, California

Arthur Mitchell
Artistic Director, Choreographer
New York, New York

Mary Regan
Executive Director
North Carolina Arts Council
Raleigh, North Carolina

Francisco Reynders
Artistic Director, Mime
Lake Oswego, Oregon

Laura Shapiro
Dance Writer, Critic
Seattle, Washington

Ann Smith
Board Member, ballet company
Pepper Pike, Ohio

Gwen Verdon
Dancer
New York, New York

Edward Villella
Dancer
New York, New York

Dance Company Grants Panel

David Gordon, Chairman
Choreographer, Dancer
New York, New York

Michael Smuin, Co-Chairman
Artistic Director, Choreographer
San Francisco, California

Talley Beatty
Choreographer
New York, New York

Ron Colton
Artistic Director, Choreographer
Augusta, Georgia

Arlene Croce
Dance Writer, Critic
New York, New York

Sandra Hale
Chairman
Minnesota State Arts Board
Minneapolis, Minnesota

Bruce Marks
Artistic Director, Choreographer
Salt Lake City, Utah

Charles McWhorter
Board Member, Attorney
New York, New York

Joe Nash
Historian
New York, New York

Darlene Neel
Dance Company Manager
Los Angeles, California

Francisco Reynders
Artistic Director, Mime
Lake Oswego, Oregon

David Saltonstall
Foundation Director
New York, New York

Laura Shapiro
Dance Writer, Critic
Seattle, Washington

Ann Smith
Board Member, ballet company
Pepper Pike, Ohio

Dance/Film/Video, Sponsors of Local Companies, General Services to the Field Review Panels

Harvey Lichtenstein, Chairman
Director, Academy of Music
New York, New York

Ann Smith, Chairman
Board Member, ballet company
Pepper Pike, Ohio

Emile Ardolino
Television Director
New York, New York

David Atwood
Television Producer
New York, New York

Bruce Hoover
Performing Arts Technical Consultant
New York, New York

Darlene Neel
Dance Company Manager
Los Angeles, California

Mary Regan
Executive Director
North Carolina School of the Arts
Raleigh, North Carolina

Francisco Reynders
Mime
Lake Oswego, Oregon

Edward Villella
Dancer
New York, New York

Madelyn Voigts
Dance Touring Coordinator
Mid-America Arts Alliance
Kansas City, Missouri

David White
Dance Presenter
New York, New York

Dance Touring Program, Long-Term Dance Residencies Review

David Gordon, Chairman
Choreographer/Dancer
New York, New York

Ron Colton
Artistic Director, Augusta Ballet
Augusta, Georgia

Arlene Croce
Dance Writer, Critic
New York, New York

Margaret Jenkins
Artistic Director, Choreographer
Dancer
San Francisco, California

Bruce Marks
Artistic Director
Salt Lake City, Utah

Donald McKayle
Choreographer
Sherman Oaks, California

Arthur Mitchell
Artistic Director, Choreographer
New York, New York

Teo Morca
Artistic Director, Choreographer
Bellingham, Washington

Marcus Overton
Dance Sponsor
Chicago, Illinois

Mary Regan
Executive Director
North Carolina Arts Council
Raleigh, North Carolina

Francisco Reynders
Mime
Lake Oswego, Oregon

Allen Robertson
Critic
Minneapolis, Minnesota

David Saltonstall
Foundation Executive
New York, New York

Laura Shapiro
Dance Writer, Critic
Seattle, Washington

Ann Smith
Board Member, Ballet Company
Pepper Pike, Ohio

Edward Vilella
Dancer
New York, New York

Madelyn Voigts
Dance Touring Coordinator
Mid-America Arts Alliance
Kansas City, Missouri

Choreographer Fellowships Review Panel

David Gordon, Chairman
Choreographer, Dancer
New York, New York

Sally Banes
Dance Teacher, Writer
New York, New York

Talley Beatty
Choreographer
New York, New York

Arlene Croce
Dance Writer, Critic
New York, New York

Carol Egan
Former Dancer, Teacher
Berkeley, California

Bruce Marks
Artistic Director, Choreographer
Salt Lake City, Utah

Teo Morca
Artistic Director, Choreographer
Dancer
Bellingham, Washington

Duncan Noble
Choreographer, Teacher
Winston-Salem, North Carolina

Mary Regan
Executive Director,
North Carolina Arts Council
Raleigh, North Carolina

Francisco Reynders
Artistic Director, Choreographer
Lake Oswego, Oregon

Allen Robertson
Critic
Minneapolis, Minnesota

Laura Shapiro
Dance Writer, Critic
Seattle, Washington

Ann Smith
Board Member, ballet company
Pepper Pike, Ohio

David White
Dance Presenter
New York, New York

Dance Grants

Program funds: \$7,918,605
Treasury funds: \$ 97,000
Private gifts: \$ 97,000

Dance Touring Program: Small Companies

Grants were made to the following state or regional arts agencies which, in turn, gave grants to local sponsors of eligible touring dance companies for engagements of at least two-and-a-half days.

Program funds: \$2,197,059

Affiliated State Arts Agencies of the Upper Midwest Minneapolis, Minnesota	\$146,592	Hawaii State Foundation on Culture and the Arts Honolulu, Hawaii	28,452
Arkansas State Arts and Humanities, Office of Little Rock, Arkansas	6,064	Illinois Arts Council Chicago, Illinois	112,635
Arts Alaska Anchorage, Alaska	20,790	Indiana Arts Commission Indianapolis, Indiana	38,370
California Arts Council Sacramento, California	226,217	Louisiana State Arts Council Baton Rouge, Louisiana	24,433
D. C. Commission on the Arts and Humanities Washington, D. C.	32,667	Maryland Arts Council Baltimore, Maryland	26,250
Fine Arts Council of Florida Tallahassee, Florida	84,108	Michigan Council for the Arts Detroit, Michigan	137,005
Georgia Council for the Arts and Humanities Atlanta, Georgia	18,200	Mid-America Arts Alliance Kansas City, Missouri	115,425

Middlesex County Arts Council Edison, New Jersey	19,693	Puerto Rico, University of Rio Piedras, Puerto Rico	4,200
Missouri State Council on the Arts Saint Louis, Missouri	50,578	Southern Arts Federation Atlanta, Georgia	102,817
New England Foundation for the Arts Cambridge, Massachusetts	120,600	Texas Commission on the Arts and Humanities Austin, Texas	61,130
New York State Council on the Arts New York, New York	217,374	Virginia Commission on the Arts and Humanities Richmond, Virginia	21,072
North Carolina Arts Council Raleigh, North Carolina	98,073	West Virginia Arts and Humanities Commission Charleston, West Virginia	8,400
Ohio Arts Council Columbus, Ohio	70,419	Western States Arts Foundation Denver, Colorado	304,278
Pennsylvania Council on the Arts, Commonwealth of Harrisburg, Pennsylvania	101,217		

Dance Touring Program: Large Companies

To aid groups that want to sponsor an engagement by any of the three largest dance companies: American Ballet Theatre, Joffrey Ballet, and the New York City Ballet.

Program funds: \$1,827,533

Ballet Theatre Foundation New York, New York	<i>For two weeks of the American Ballet Theatre at the Chicago Civic Opera House.</i>	\$60,000
Ballet Theatre Foundation New York, New York	<i>For costs incurred by the American Ballet Theatre during Dance Touring Program engagements.</i>	136,875
Boston University, Trustees of Boston, Massachusetts	<i>For one-half week of the Joffrey Ballet.</i>	10,650
Detroit Symphony Orchestra Detroit, Michigan	<i>For one week of the Joffrey Ballet.</i>	21,300
Fine Arts Development Foundation San Francisco, California	<i>For two weeks of the American Ballet Theatre.</i>	60,000
Joffrey Ballet, Foundation for the New York, New York	<i>For costs incurred during Dance Touring Program engagements.</i>	285,158
Joffrey Ballet, Foundation for the New York, New York	<i>For a one-week engagement at the Seattle Opera House.</i>	21,750
Kennedy (John F.) Center for the Performing Arts Washington, D. C.	<i>For seven weeks of the American Ballet Theatre and for two weeks of the New York City Ballet during the 1978-79 season.</i>	286,500
Kennedy (John F.) Center for the Performing Arts Washington, D. C.	<i>For three weeks of the New York City Ballet during the 1979-80 season.</i>	130,500
Lewis and Clark College Portland, Oregon	<i>For one week of the Joffrey Ballet.</i>	21,750
Minnesota, University of Minneapolis, Minnesota	<i>For one week of the American Ballet Theatre.</i>	30,000
Music Center Presentations Los Angeles, California	<i>For five weeks of the American Ballet Theatre.</i>	150,000
Musical Arts Association Cleveland, Ohio	<i>For one and one-half weeks of the Joffrey Ballet.</i>	33,150
New York City Ballet New York, New York	<i>For costs incurred during Dance Touring Program engagements.</i>	116,250

Philadelphia College for the Performing Arts Philadelphia, Pennsylvania	<i>For one-half week of the Joffrey Ballet.</i>	10,650
Ravinia Festival Association Chicago, Illinois	<i>For one week of the Joffrey Ballet.</i>	23,550
Rochester Philharmonic Orchestra Rochester, New York	<i>For two weeks and two days of the New York City Ballet.</i>	91,800
Rochester Philharmonic Orchestra Rochester, New York	<i>For one-half week of the Joffrey Ballet.</i>	11,400
Roosevelt University Chicago, Illinois	<i>For two weeks of the Joffrey Ballet, and for two weeks of the New York City Ballet.</i>	117,300
San Francisco Symphony Association San Francisco, California	<i>For two weeks of the Joffrey Ballet.</i>	43,500
Saratoga Performing Arts Center Saratoga, New York	<i>For three weeks of the New York City Ballet.</i>	121,500
Society for the Performing Arts Houston, Texas	<i>For one-half week of the Joffrey Ballet in San Antonio.</i>	10,650
Society for the Performing Arts Houston, Texas	<i>For one-half week of the Joffrey Ballet in Houston.</i>	10,650
Wolf Trap Foundation for the Performing Arts Vienna, Virginia	<i>For one week of the Joffrey Ballet.</i>	22,650

**Dance
Touring Program:
Long-Term
Dance Engagements**

To support sponsors willing to engage dance companies for two or more weeks. Such engagements often include community activities, such as classes, workshops, open rehearsals, or collaborative efforts with local arts organizations.

Program funds: \$304,100

Alaska, University of Anchorage, Alaska	<i>For a six-week residency of the 5 by 2 Plus Dance Company.</i>	\$29,420
American Shakespeare Festival Stratford, Connecticut	<i>For a three-week residency of the Connecticut Ballet.</i>	14,000
American University Washington, D. C.	<i>For a four-week residency of the José Limon Dance Company.</i>	36,110
Aspen Foundation for the Arts Aspen, Colorado	<i>For a six-week residency of the Ballet West.</i>	58,180
Centrum Foundation Port Townsend, Washington	<i>For a four-week residency of the First Chamber Dance Company.</i>	16,075
Chinese Culture Foundation San Francisco, California	<i>For a three-week residency of the Chiang Ching Dance Company.</i>	16,375
Cornish Institute of Allied Arts Seattle, Washington	<i>For a two-week residency of the Merce Cunningham Dance Company.</i>	20,635
Dance Concert Society St. Louis, Missouri	<i>For a two-week residency of the Phyllis Lamhut Dance Company.</i>	6,210
Dartmouth College Hanover, New Hampshire	<i>For a two-week residence of the Arthur Hall Afro American Dance Ensemble.</i>	6,950
Manhattanville, College Purchase, New York	<i>For a five-week residence of the Don Redlich Dance Company.</i>	13,330
Maryland, University of College Park, Maryland	<i>For a four-week residency of the Lar Lubovitch Dance Company.</i>	16,480

		Dance 17
Natural Heritage/Artpark Lewiston, New York	<i>For a two-week residency of the Bella Lewitzky Dance Company.</i>	14,725
Private Arts Foundation of Washington Washington, D. C.	<i>For a two-week residency by Senta Driver.</i>	3,830
Project Dance Rhode Island Providence, Rhode Island	<i>For a three-week residency of the Bill Evans Dance Company.</i>	10,180
Spoletto Festival, U.S.A. Charleston, South Carolina	<i>For a two-week residency of the Joyce Trisler Dance Company.</i>	11,710
Triangle Dance Guild Raleigh, North Carolina	<i>For a three-week residency of the Washington Ballet.</i>	13,330
Walker Art Center Minneapolis, Minnesota	<i>For a four-week residency of the Laura Dean Dancers and Musicians.</i>	16,560

Resident Professional Dance Companies

To help companies achieve greater financial stability and greater visibility in their home cities and in their communities.

Program funds: \$444,400

Aman Folk Ensemble Hollywood, California	<i>For six weeks of rehearsal time and to assist the company in developing a concert season throughout southern California.</i>	\$7,000
Atlanta Ballet Atlanta, Georgia	<i>For the touring ensemble's performances in 10 communities.</i>	18,000
Ballet Folk of Moscow Moscow, Idaho	<i>For a series of performances of Ballet Folk of Moscow with the Boise Philharmonic.</i>	6,500
Ballet West Salt Lake City, Utah	<i>To expand the regular season to include specially adapted shows in four smaller communities.</i>	35,000
Boston Ballet Boston, Massachusetts	<i>For touring performances in New England.</i>	24,500
Cincinnati Ballet Company Cincinnati, Ohio	<i>To add a Sunday matinee performance to the subscription season, to conduct an audience survey, to establish the position of company production manager, and to enable the company to perform with the Cincinnati Orchestra during the annual summer festival.</i>	20,000
Cleveland, Ballet Guild of Cleveland, Ohio	<i>For lecture/demonstrations and performance to junior and senior high school students in the Cleveland public schools.</i>	10,000
Dallas Ballet Dallas, Texas	<i>To establish ballet seasons in towns and cities within a 200-mile radius of Dallas.</i>	7,000
Dance Associates Foundation Los Angeles, California	<i>For six weeks of rehearsal time and expansion of regional activities for the Bella Lewitzky Dance Company.</i>	13,000
Dayton Civic Ballet Dayton, Ohio	<i>To tour 21 communities, giving an evening performance and a master class, lecture/demonstration, or noontime performance for downtown shoppers and workers.</i>	11,500
Graham (Martha) Dance Company New York, New York	<i>For four to six weeks of rehearsal time for Martha Graham's second season at the Metropolitan Opera House.</i>	20,000
Hartford Ballet Company Hartford, Connecticut	<i>For rehearsal salaries for 16 dancers, the ballet master, and the artistic director of the Hartford Ballet for four weeks.</i>	12,300
Houston Ballet Foundation Houston, Texas	<i>To hire an assistant to the artistic director and a ballet mistress.</i>	15,000
Kentucky Dance Festival Louisville, Kentucky	<i>To expand the regional touring program of the Louisville Ballet.</i>	7,400

Maryland Ballet Baltimore, Maryland	<i>To increase the salaries of the dancers.</i>	8,000
Milwaukee, Ballet Foundation of Milwaukee, Wisconsin	<i>To support four weeks of rehearsal time for the Milwaukee Ballet Company in preparation for a national tour and benefit gala.</i>	10,500
Morse (Richard) Mime Theatre New York, New York	<i>For six weeks of rehearsal time.</i>	7,500
New York City Hispanic-American Dance Company New York, New York	<i>For a four-week residency in New York City to include two weeks of rehearsal, one week of lecture/demonstrations, and four full concerts.</i>	14,500
North Carolina Dance Theatre Winston-Salem, North Carolina	<i>For four weeks of rehearsal time, and a week of concert performances in Winston-Salem.</i>	14,400
Oakland Ballet Company Oakland, California	<i>For six weeks of rehearsal time.</i>	12,500
Ohio Chamber Ballet Akron, Ohio	<i>To expand the summer performances.</i>	12,000
Pacific Northwest Dance Seattle, Washington	<i>For a program to improve ticket sales, audience development, and fund-raising for Pacific Northwest Dance.</i>	5,000
Pennsylvania Ballet Association Philadelphia, Pennsylvania	<i>For six weeks of rehearsal time and to assist the company in promotion campaigns to increase subscriptions.</i>	43,500
Portland Dance Theatre Portland, Oregon	<i>For a series of eight studio performances and a performance at the Portland Civic Auditorium.</i>	12,000
Repertory Dance Theatre Salt Lake City, Utah	<i>For six weeks of rehearsal time, two performances in nearby communities and the salaries of two artistic coordinators.</i>	17,500
San Francisco Ballet Association San Francisco, California	<i>For a new teacher, additional weekend performances, and six weeks of rehearsal time.</i>	43,500
San Francisco Dance Spectrum San Francisco, California	<i>For six weeks of rehearsal time for 16 dancers.</i>	12,300
Taylor (Paul) Dance Foundation New York, New York	<i>For six weeks of rehearsal time.</i>	14,000
Theatre Flamenco of San Francisco San Francisco, California	<i>To double the number of concerts during the winter season.</i>	10,000

Management and Administration

To help companies hire professional management personnel or improve existing management through the addition of permanent administrative staff or short-term management consultants.

Program funds: \$328,855

Aman Folk Ensemble Hollywood, California	<i>For a development project including a membership drive and fund-raising benefit.</i>	\$13,000
Berkshire Ballet Berkshire, Massachusetts	<i>To hire a business manager/administrator.</i>	3,900
Bottom of the Bucket But . . . Rochester, New York	<i>To hire an arts administrator.</i>	6,000
Brown (Trisha) Dance Company New York, New York	<i>To hire a full-time administrator.</i>	4,900
Chicago Choreographers Workshop Chicago, Illinois	<i>For the salaries of the management staff.</i>	3,900
Cincinnati Ballet Company Cincinnati, Ohio	<i>To hire a part-time business executive.</i>	4,800

Cleveland, Ballet Guild of Cleveland, Ohio	<i>To hire a director of development.</i>	7,000
Columbia College Chicago, Illinois	<i>To hire a company manager for Mordine and Company.</i>	3,900
Contemporary Dance Theatre Atlanta, Georgia	<i>To hire a director of development.</i>	7,155
Dallas Civic Ballet Society Dallas, Texas	<i>For a full-time ballet master for the Dallas Ballet.</i>	6,500
Dance Alliance of the Northwest States Seattle, Washington	<i>To hire a general manager.</i>	6,100
Dance Associates Foundation Los Angeles, California	<i>To hire a development director and an assistant trainee for the Bella Lewitzky Dance Company</i>	8,900
Dayton Contemporary Guild Dayton, Ohio	<i>For the salaries of the managing director and an admin- istrative secretary for the Dayton Contemporary Dance Company.</i>	5,900
Dean Dance Foundation New York, New York	<i>To hire a full-time administrator for the Laura Dean Dance Company.</i>	4,000
Eglevsky Ballet Company of Long Island Massapequa Park, New York	<i>To hire a full-time company manager.</i>	6,400
5 by 2 Dance Company New York, New York	<i>To hire a company manager.</i>	6,500
Friends of Olympia Station Felton, California	<i>To hire a full-time administrative director for Tandy Beal & Company.</i>	5,700
Fusion, the Modern Dance Company of Miami Miami, Florida	<i>To hire a full-time director of development.</i>	3,500
House Foundation for the Arts New York, New York	<i>To hire a full-time administrator.</i>	8,400
Jenkins (Margaret) Dance Studio San Francisco, California	<i>To hire a booking manager and two general managers to work for both the Margaret Jenkin Dance Company and the Oberlin Dance Collective.</i>	12,500
Joffrey Ballet, Foundation for the New York, New York	<i>For strengthening management; maintenance of artistic structures, including dancers' salaries; redesign of finan- cial reporting mechanisms; and strengthening the board of directors.</i>	100,000
Johnson (Raymond) Dance Company Kingston, New York	<i>To hire a community program development director and assistant.</i>	6,800
Lang (Pearl) Dance Company New York, New York	<i>To hire a development director and a business manager.</i>	3,100
Minnesota Dance Theatre and School Minneapolis, Minnesota	<i>To hire a development officer.</i>	5,450
Morca Foundation of the Spanish Dance Bellingham, Washington	<i>To hire a business manager.</i>	3,300
Moving Earth New York, New York	<i>To hire a full-time manager.</i>	4,100
Neville (Phoebe) Dance Foundation New York, New York	<i>For the managerial and booking services of KLS Manage- ment.</i>	3,400
Newman (Gloria) Dance Theater Orange, California	<i>To hire a full-time manager.</i>	6,300
North Carolina Dance Theatre Winston-Salem, North Carolina	<i>To hire an assistant manager.</i>	5,300

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Ohio Chamber Ballet Akron, Ohio	To hire a full-time company manager.	3,900
Pacific Northwest Dance Association Seattle, Washington	To hire a development coordinator.	4,500
Philadelphia Dance Company Philadelphia, Pennsylvania	To hire a general manager.	7,800
Pilobolus Washington, Connecticut	To hire an assistant to the manager.	7,300
Pittsburgh Ballet Theatre Pittsburgh, Pennsylvania	To hire a director of development.	9,250
Spanier (Nancy) Dance Theatre of Colorado Boulder, Colorado	For the salary of the general manager.	5,800
Spectrum, Focus on Deaf Artists Austin, Texas	To hire a manager for the Spectrum American Deaf Dance Company.	6,500
Summers (Elaine) Dance and Film Company New York, New York	To hire part-time specialists for fund-raising, publicity, and booking.	7,800

Choreography Fellowships and Production Grants

Includes five subcategories: A) *Choreography Fellowships* provide experienced choreographers time to create new works for the company with which they are associated. B) *Workshop Fellowships* assist choreographers in the development of their art, help nonprofessional companies expand their repertoires, and provide dancers who show promise in choreography a chance to develop their talent. C) *Fellowships for Choreographers-in-Residence* enable companies to acquire the work of visiting choreographers in order to broaden their repertoires. They also give choreographers the opportunity to work with a variety of companies. D) *Production Grants* are available to professional companies for new productions. E) *Special Choreography Fellowships* are available to experienced choreographers for extraordinary choreographic projects not eligible under other categories.

Program funds: \$1,591,385

Category A: Choreography Fellowships

Carvajal, Carlos San Francisco, California	\$12,000	Lubovitch, Lar New York, New York	18,430
Dean, Laura New York, New York	17,800	Luzell, Robert New York, New York	3,020
Driver, Senta New York, New York	4,500	Marks, Bruce Salt Lake City, Utah	8,430
Goslar, Lotta W. Cornwall, Connecticut	17,390	Marsicano, Merle New York, New York	9,790
Harkavy, Benjamin Philadelphia, Pennsylvania	20,650	Newman, Gloria Orange, California	14,700
Houle, Bert New York, New York	5,640	Newman, Rosalind New York, New York	4,500
Houlton, Loyca Minneapolis, Minnesota	17,500	Poll, Heinz Akron, Ohio	13,000
Koner, Pauline New York, New York	12,340	Ramirez, Tina New York, New York	10,860

Rodriguez, Jon Dayton, Ohio	16,440	Van Dyke, Jan Washington, D. C.	4,790
Stowell, Kent Seattle, Washington	11,000	Wagoner, Dan New York, New York	14,900
Takei, Kei New York, New York	12,200	Wells, Bruce New Haven, Connecticut	5,000
Uthoff, Michael Hartford, Connecticut	12,460		

Category B: Workshop Fellowships

Anderson, David New York, New York	\$2,500	Finch, June New York, New York	2,500
Ashton, Gwynne Champaign, Illinois	2,500	Fulkerson, Mary Devon, England	2,500
Bates, Gary Venice, California	2,500	Gibson, Bert Bronx, New York	2,500
Beck, Christopher San Francisco, California	2,500	Goldberg, Jane New York, New York	2,500
Bewley, Lois New York, New York	2,500	Griffin, Rodney New York, New York	2,500
Bowyer, Robert New York, New York	2,500	Harper, Lee Atlanta, Georgia	2,500
Brown, Joan Philadelphia, Pennsylvania	2,500	Harper, Margaret New York, New York	2,500
Carter, Kim Ashland, Oregon	2,500	Hatfield, Ruth Berkeley, California	2,500
Ching, Chiang New York, New York	2,500	Hay, Deborah Austin, Texas	2,500
Clouser, James Houston, Texas	2,500	Hermann-Fischbeck, Brigitta Elverson, Pennsylvania	2,500
Crosman, Margot San Francisco, California	2,500	Hollander, Jonathan New York, New York	2,500
Culpo, Madeline Pittsfield, Massachusetts	2,500	Ichinohe, Saeko New York, New York	2,500
Cunningham, Ronald Boston, Massachusetts	2,500	Ipiotis, Celia New York, New York	2,500
Dally, Lynn Los Angeles, California	2,500	Jasinski, Roman Tulsa, Oklahoma	2,500
Dannenberg, Helen San Francisco, California	2,500	Keeler, Emily San Francisco, California	2,500
DeGroat, Andrew New York, New York	2,500	Larsson, Michele San Francisco, California	2,500
Duncan, Kathy New York, New York	2,500	Lascoe, Matti Orange, California	2,500
Erkert, Jan Chicago, Illinois	2,500	Little, Nita Santa Cruz, California	2,500
Evans, Joan New York, New York	2,500	Lund, Gary Minneapolis, Minnesota	2,500

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MacLane, Gretchen Provincetown, Massachusetts	2,500	Sparling, Peter New York, New York	2,500
Masuda, Akiko Honolulu, Hawaii	2,500	Taliaferro, Clay New York, New York	2,500
McCandless, Dee Austin, Texas	2,500	Taucher, Wendy Chicago, Illinois	2,500
Morca, Teodoro Bellingham, Washington	2,500	Torres, Julio New York, New York	2,500
Padow, Judy New York, New York	2,500	Villamil, Jaclynn New York, New York	2,500
Plonka, Lavinia New York, New York	2,500	Vzorov, Yuli Bethesda, Maryland	2,500
Purnell, Melvin New York, New York	2,500	Walker, David Hatch New York, New York	2,500
Radis, Jackie Chicago, Illinois	2,500	Watson, Henry Fern Park, New York	2,500
Richman, Camden Oakland, California	2,500	Welter, Bo New York, New York	2,500
Rios, Ramon Watertown, Massachusetts	2,500	Wiener, Nina New York, New York	2,500
Ross, Bertram New York, New York	2,500	Woodberry, David New York, New York	2,500
Small, Robert New York, New York	2,500	Zamir, Batya New York, New York	2,500
Solbrig, Elizabeth Glenview, Illinois	2,500	Zompakos, Stanley Dalton, Georgia	2,500
Soll, Beth Cambridge, Massachusetts	2,500		

**Category C: Fellowships for Choreographers-
in-Residence**

Chicago Choreographers Workshop Chicago, Illinois	<i>To engage Anna Sokolow, choreographer.</i>	\$8,670
Cleveland, Ballet Guild of Cleveland, Ohio	<i>To engage Agnes de Mille, choreographer.</i>	6,210
Conchora Foundation for Contemporary Dance Pasadena, California	<i>To engage Jeff Stayton, choreographer.</i>	6,180
Contemporary Dance Theatre Atlanta, Georgia	<i>To engage Bill Evans, choreographer.</i>	6,930
Dallas Civic Ballet Society Dallas, Texas	<i>To engage Arthur Mitchell, choreographer.</i>	4,930
5 by 2 Dance Company New York, New York	<i>To engage Moses Pendleton, choreographer.</i>	7,850
Houston Ballet Foundation Houston, Texas	<i>To engage Choo San Goh, choreographer.</i>	9,980
Kinetikos Dance Foundation Los Angeles, California	<i>To engage Margo Sappington, choreographer.</i>	7,400
Pacific Northwest Dance Seattle, Washington	<i>To engage Benjamin Harkavy, choreographer.</i>	6,500

Portland Dance Theatre Portland, Oregon	<i>To engage Rod Rodgers, choreographer.</i>	4,480
Repertory Dance Theatre Salt Lake City, Utah	<i>To engage Bruce Marks, choreographer.</i>	5,350
Syracuse Ballet Theatre Syracuse, New York	<i>To engage Francisco Moncion, choreographer.</i>	4,400

Category D: Production Grants

Ballet Foundation of Milwaukee Milwaukee, Wisconsin	<i>For a new production of Coppelia choreographed by Jean Paul Comelin for the Milwaukee Ballet Company.</i>	\$12,070
Ballet Foundation of Milwaukee Milwaukee, Wisconsin	<i>For a new ballet choreographed by Jean Paul Comelin.</i>	20,000
Ballet Theatre Foundation New York, New York	<i>For a new ballet by Anthony Tudor and a revival of Tudor's ballet Dim Lustre for the American Ballet Theatre.</i>	65,750
Ballet West Salt Lake City, Utah	<i>For a production of David Lichine's Graduation Ball re-staged by Terry Orr.</i>	22,120
Benitez (Maria) Spanish Dance Company New York, New York	<i>For Alberto Lorca to choreograph a new ballet based on the play Los Tarantos, with an original score by Pepe Nieto.</i>	10,180
Boston Ballet Boston, Massachusetts	<i>For a new production of The Wednesday Class staged by Kirsten Ralov of the Royal Danish Ballet.</i>	14,840
Brown (Trisha) Dance Company New York, New York	<i>For a new work by Trisha Brown exploring her idea of making a dance from written instructions, with sets designed by Robert Rauschenberg.</i>	13,440
Capitol Ballet Guild Washington, D.C.	<i>For a new work choreographed by Keith Lee.</i>	10,000
Chimera Foundation for Dance New York, New York	<i>For a revival of Alwin Nikolais' Totem for the Nikolais Dance Theatre.</i>	20,840
City Center of Music and Dance New York, New York	<i>For new ballets by George Balanchine and Jerome Robbins for the New York City Ballet.</i>	100,000
Cleveland, Ballet Guild of Cleveland, Ohio	<i>For a new production of Kurt Jooss' The Green Table staged by Anna Markard.</i>	24,330
Cunningham Dance Foundation New York, New York	<i>For two new works by Merce Cunningham.</i>	36,000
Dance Associates Foundation Los Angeles, California	<i>For two new works by Bella Lewitzky.</i>	16,550
Dance Theatre Foundation New York, New York	<i>To enable George Faison, Margo Sappington, and Alvin Ailey to create works for the Alvin Ailey Dance Theater.</i>	28,500
Dance Theater of Harlem New York, New York	<i>For two new works by Arthur Mitchell and two works re-staged by Choo San Goh.</i>	47,000
Dance Theatre Seattle Seattle, Washington	<i>For new works by Bill Evans and Lotte Goslar and the restaging of a work by Bill Evans for the Bill Evans Dance Company.</i>	7,000
Dean Dance Foundation New York, New York	<i>For the creation of a music and dance work choreographed by Laura Dean.</i>	14,800
Eglevsky Ballet Company of Long Island Massapequa Park, New York	<i>For new works by Peter Anastos and Michael Vernon and the restaging of a work by James Waring.</i>	12,880
Foundation for Ethnic Dance New York, New York	<i>For Matteo, in consultation with La Meri, to remount two sections of the ethnic dance Bach-Bharata Suite for the Matteo Ethno-American Dance Theatre.</i>	5,260

Graham (Martha) School of Contemporary Dance New York, New York	<i>For three to five works by Miss Graham.</i>	75,000
House Monkey New York, New York	<i>For a new work, including a musical score by Meredith Monk.</i>	13,870
Houston Ballet Foundation Houston, Texas	<i>For the world premiere of Ronald Hynd's Papillon.</i>	30,000
Joffrey Ballet, Foundation for the New York, New York	<i>For a new production of Bronislava Nijinska's Les Biches, staged by the choreographer's daughter, and a new production of Michael Fokine's Paganini staged by Tamara Grigorieva.</i>	67,660
Joffrey Ballet, Foundation for the New York, New York	<i>For the restaging of The Rake's Progress by Robert Joffrey and for the revival of three ballets by Kurt Jooss.</i>	73,750
Kipnis Mime Theatre New York, New York	<i>For a new mime production choreographed by Claude Kipnis.</i>	13,040
Lamhut (Phyllis) Dance Company New York, New York	<i>For a new work choreographed by Phyllis Lamhut.</i>	5,000
Limon (Jose) Dance Foundation New York, New York	<i>For a new work by Murray Louis to a score by Bill Bolcom and for the remounting of Doris Humphrey's Lament for Ignacio Sanchez.</i>	15,310
Oakland Ballet Association Oakland, California	<i>For the restaging of two Diaghilev ballets, Scheherazade and Pulcinella.</i>	18,000
Pennsylvania Ballet Association Philadelphia, Pennsylvania	<i>For new works by Benjamin Harkarvy and Choo San Goh.</i>	70,485
Pittsburgh Ballet Theatre Pittsburgh, Pennsylvania	<i>For a new production of Harold Lander's Etudes.</i>	15,120
San Diego Ballet Association San Diego, California	<i>To construct and design sets and costumes for a production of Giselle.</i>	11,610
San Francisco Ballet Association San Francisco, California	<i>For three new works by Tomm Ruud, Michael Smuin, and Lew Christensen.</i>	70,580
Taylor (Paul) Dance Foundation New York, New York	<i>For three new works by Paul Taylor.</i>	36,400
Tharp (Twyla) Dance Foundation New York, New York	<i>For a new work choreographed by Twyla Tharp.</i>	36,000
Theatre Flamenco of San Francisco San Francisco, California	<i>For production of Tonadas, choreographed by Adela Clara and Miguel Santos, with music by Nin-Culmell.</i>	9,150

Category E: Special Choreography Fellowships

Charlip, Remy New York, New York	\$4,840	Primus, Pearl New Rochelle, New York	5,030
Childs, Lucinda New York, New York	4,750	Rudner, Sara New York, New York	5,140
Gamson, Anabelle Port Chester, New York	4,920	Sharir, Yacov Austin, Texas	4,030
Hawkins, Erick New York, New York	10,000	Way, Brenda Stanford, California	4,500
Johnson, Louis Washington, D. C.	4,920		

Dance/Film/Video

To help individuals, dance companies, and other organizations preserve and document major works or extend the art of dance through film and videotape.

Program funds: \$314,480

American Dance Festival Durham, North Carolina	For choreographer Laura Dean's participation in the Festival's 1979 Dance Television Workshop.	\$6,500
American Dance Festival Durham, North Carolina	For a four-week dance television workshop.	16,500
American Dance Machine New York, New York	For reconstruction of 18 to 35 works by choreographers Hanya Holm, Gower Champion, Paul Draper, and Eugene Loring. The reconstructed works will be videotaped in collaboration with Fucci/Stone Production.	17,400
Community Television of Southern California Los Angeles, California	For finishing costs of Agnes de Mille's Conversations about the Dance.	31,000
Creative Outlet Portland, Oregon	For a dance/video collaboration between dancer Susan Banyas and video artist Elaine Valazquez.	2,800
Cultural Council Foundation New York, New York	For the videotaping of the complete solo repertory choreographed between 1919 and 1931, of the American modern dancer Michio Ito, as staged by his assistant director, Ryiko Maki.	6,800
Cultural International Association Corporation New York, New York	For video recording of the development of an improvisational dance, performed by Consortium, a company of musicians and dancers.	1,800
Cunningham Dance Foundation New York, New York	For the fourth video/dance collaboration between Merce Cunningham and filmmaker Charles Atlas.	32,500
Dancecircus Milwaukee, Wisconsin	For a 25-minute videotape of Museum Pieces II, a dance/art event originally created in 1977 at the Milwaukee Art Center galleries.	4,400
Dance Theatre Workshop New York, New York	For support of the Dance/Video Access archival project.	9,400
Educational Media Associates of America Berkeley, California	For production of a series of three one-hour film documentaries titled The Diaghilev Era for distribution to PBS stations.	10,600
Greater Cleveland Ethnographic Museum Cleveland, Ohio	For a 45-minute film produced for regional television by Francis Stracensky, portraying traditional midwestern dance.	15,000
Green, Whitney San Francisco, California	For a 15-minute film by Whitney Green of Mobile, a work choreographed by Tomm Ruud of the San Francisco Ballet.	8,400
Kaye, Meli D. Atlanta, Georgia	For completion of a film on Meli Kaye, mime artist.	2,300
Kipnis Mime Theatre Brooklyn, New York	For Pictures at an Exhibition, a film documenting a pantomime choreographed by Claude Kipnis.	5,000
Mohawk-Hudson Council on Educational Television Schenectady, New York	For Dark Rhythms, a three-hour film on Pearl Primus, for public television. Dr. Primus, dancer, choreographer, anthropologist, and educator for over three decades, will recreate 10 to 15 of her works for this documentary.	15,000
Nagrin (Daniel) Theatre and Film Dance Foundation New York, New York	For the final editing, titling, and music dubbing of a collection of films of Daniel Nagrin's solos from 1948 to 1978 and of The Workgroup, the dance company he directed from 1971 to 1974.	3,100
New York Public Library Astor, Lenox and Tilden Foundation New York, New York	For film services, including the recording of works by established choreographers, acquiring rare footage, and continuing the evening film series.	63,580
Pantomime Circus Foundation New York, New York	For a new work by the company's artistic director, Lotte Goslar.	750

Popular Culture Foundation New York, New York	<i>For a 90-minute color film on the history of Giselle with Anton Dolin as host and narrator.</i>	10,000
Transmedia Kinetrics Coalition New York, New York	<i>For a multi-media dance work by Kenneth King involving five dancers.</i>	5,000
Washington Ballet Washington, D. C.	<i>For the videotaping of nine of the works of Choo San Goh, resident choreographer for the Washington Ballet.</i>	3,500
WGBH Educational Foundation Boston, Massachusetts	<i>For the fifth year of the Dance Project of the WGBH New Television Workshop, which gives choreographers the opportunity to work in a television environment and learn how to create for the medium.</i>	26,750
YWCA of the City of New York New York, New York	<i>For the video documentation of the reconstructed works of Isadora Duncan, as transmitted to the Duncan Heritage Group under the artistic direction of Maria-Theresa Duncan, a member of Isadora's first school.</i>	16,400

Services to the Field

To assist national service organizations involved in projects directly related to performing dance companies. Projects which have broad-based service components (such as multi-company managements or technical assistance programs) also are considered.

Program funds: \$448,150

American Dance Festival New York, New York	<i>For the annual three-week Dance Critics' Conference.</i>	\$10,000
ArtiCulture Cambridge, Massachusetts	<i>For the Dance Production Assistance Project, including production of two dance series and a bi-monthly publication.</i>	8,500
Association of American Dance Companies New York, New York	<i>For management assistance and information services to dance companies.</i>	30,500
Association of American Dance Companies New York, New York	<i>For technical assistance to companies and choreographers in development, support, and evaluation of ongoing activities.</i>	9,000
California Association of Dance Companies Sacramento, California	<i>For research on the dance industry in California, and for acting as a clearinghouse of information on booking, technical assistance and management.</i>	2,000
Cunningham Dance Foundation New York, New York	<i>For performances by the Merce Cunningham Dance Company designed for handicapped audiences, especially those with hearing and sight impairments.</i>	10,015
Dance Notation Bureau New York, New York	<i>For the notation and documentation of dance works, the reconstruction of dances using the choreographers' scores, and hiring a librarian to maintain the bureau's library.</i>	20,000
Dance Theater Workshop New York, New York	<i>For the membership service program which provides audience development, pre-production, and other assistance to independent choreographers and small dance companies.</i>	15,000
DanceWorks New York, New York	<i>To provide managerial services to dance companies, choreographers, and dancers.</i>	14,500
Foundation for the Extension and Development of the American Professional Theatre New York, New York	<i>For the creation of a second technical assistance program to address the administrative needs of professional dance companies.</i>	70,000
H. I. Enterprises New York, New York	<i>To provide booking, company management, press, and financial activity for dance companies without their own managerial staff.</i>	8,500
Jenkins (Margaret) Dance Studio San Francisco, California	<i>To hire a full-time technician to run all performances in the new 300-seat theater.</i>	5,000

National Association for Regional Ballet New York, New York	<i>For support services to regional and nonprofessional dance companies.</i>	43,000
National Corporate Fund for Dance New York, New York	<i>For the fund-raising activities of the National Corporate Fund for Dance which raises money from the business community and channels it to nine major modern dance and ballet companies.</i>	5,000
Oberlin Dance Collective San Francisco, California	<i>For 20 performances by 10 Bay Area groups or artists, a performing seminar, an aesthetics seminar, and the publication of New Performances.</i>	3,500
Original Ballet Foundation New York, New York	<i>For the reconstruction of the Elgin Theatre in New York City into a medium-sized performance space designed for dance.</i>	75,000
Performing Artservices New York, New York	<i>For training four interns in all aspects of management and administration for small dance companies.</i>	12,700
San Francisco Bay Area Dance Coalition San Francisco, California	<i>For a dance information center, the distribution of a monthly dance calendar, and six seminars on management of dance companies.</i>	6,450
Spectrum: Focus on Deaf Artists Austin, Texas	<i>For technical assistance to dance organizations in five centers to make their work more accessible to deaf citizens.</i>	9,985
TAG Foundation New York, New York	<i>For the apprentice manager program.</i>	4,500
TAG Foundation New York, New York	<i>For the Dance Service Project which provides the dance community with technical and management services.</i>	35,000
TAG Foundation New York, New York	<i>To amend a previous grant which supports technical assistance to dance companies and choreographers.</i>	50,000

General Programs

To assist projects that do not fall into the Dance Program's other categories, but which involve professional activity, are of exceptional merit, and respond to a demonstrated need.

Program Funds: \$467,643
Treasury funds: \$ 97,000
Private gifts: \$ 97,000

American Dance Festival Durham, North Carolina	<i>For a four-week workshop for choreographers and composers.</i>	\$10,300
Brooklyn Academy of Music Brooklyn, New York	<i>For the presentation of many New York-based dance companies.</i>	21,000
Brooklyn Academy of Music New York, New York	<i>To add eight performances of the Twyla Tharp Dance Company.</i>	15,000
Clark Center for the Performing Arts New York, New York	<i>For presentation of developing artists and dance companies in New York City.</i>	20,000
Cosanti Foundation Scottsdale, Arizona	<i>For eight weeks of dance workshops at Arcosanti for 30 students from the area.</i>	3,250
Cultural Resources Council Syracuse, New York	<i>For the performance component of Mime '79—The North American Festival of Mime.</i>	15,000
Dance Concert Society St. Louis, Missouri	<i>For the third annual Dance Week in conjunction with National Dance Week.</i>	2,000
Dance Magazine Annual New York, New York	<i>For services for a booklet on contact information for potential Dance Touring Program sponsors.</i>	5,000
Dance Theatre of Harlem New York, New York	<i>To enable the Dance Theatre of Harlem to find and train new dancers, and rehearse and develop a new repertoire.</i>	TF 85,000 PG 85,000

Dance Theatre Seattle Seattle, Washington	<i>To increase rehearsal time and number of performances in Seattle.</i>	15,000
Dance Theater Workshop New York, New York	<i>For the fifth season of the Dance Production Project at the American Theatre Laboratory.</i>	30,000
Dayton Civic Ballet Dayton, Ohio	<i>To expand the "Ballet at Noon" programs from three weeks to three months.</i>	13,500
Eakins Press Foundation New York, New York	<i>For the initial compilation, in draft form, of The Works of George Balanchine.</i>	6,750
55th Street Dance Theatre Foundation New York, New York	<i>To enable the foundation to present four major New York-based companies in an eight-week season at the New York City Center.</i>	65,700
Fusion, the Modern Dance Company of Miami Miami, Florida	<i>For performances throughout Florida.</i>	2,500
Haleakala New York, New York	<i>To enable the Kitchen Center for Video and Music to present a dance series.</i>	3,000
Jacob's Pillow Dance Festival Lee, Massachusetts	<i>For the annual eight-week summer dance festival.</i>	16,700
Judson Memorial Church New York, New York	<i>To present dance companies and choreographers in the Judson Memorial Church.</i>	4,900
Kinetikos Dance Foundation Los Angeles, California	<i>To support the third annual Los Angeles Dance Festival in which 12 dance companies will be presented and a dance film series offered.</i>	15,000
Lake Placid 1980 Olympic Games Lake Placid, New York	<i>To commission a new work and one-week residency of Pilobolus Dance Theatre as part of the cultural program at Winter Olympic Games in Lake Placid.</i>	19,000
Margalit Dance Company Los Angeles, California	<i>For residencies in three communities around Los Angeles, during which one dancer will work in the community's school and park system.</i>	9,000
Minnesota Dance Theatre and School Minneapolis, Minnesota	<i>For an original full-length Romeo and Juliet choreographed by Loyce Houlton, to be performed with the Minnesota Orchestra.</i>	TF 12,000 PG 12,000
National Association for Regional Ballet New York, New York	<i>For the Craft of Choreography conferences held in two locations for a total of 15 weeks.</i>	33,000
92nd Street Young Men's and Young Women's Hebrew Association New York, New York	<i>For three performances of the Don Redlich Dance Company at the Kaufmann Concert Hall.</i>	2,300
O'Neill (Eugene) Memorial Theater Center Waterford, Connecticut	<i>For the two-week choreographers' conference whose purpose is to aid in the development and showcasing of new American choreography.</i>	21,600
Oregon Mime Theatre Lake Oswega, Oregon	<i>For the first home season residency.</i>	8,900
Performing Artservices New York, New York	<i>For Collaboration in Five Parts, a new work by dancer/choreographer Lucinda Childs, composer Philip Glass, and visual artist Sol Lewitt.</i>	12,250
Riverside Church in the City of New York New York, New York	<i>For the annual dance festival in which over 30 dance companies are presented in 26 weeks of performance.</i>	9,500
St. Mark's-in-the-Bowery Church New York, New York	<i>To enable Danspace to present two to four performances each of the work of 12 choreographers.</i>	5,000



School of American Ballet, New York City.
Photo: Carolyn D'Amboise

Seattle Dance Advisory, City of* Seattle, Washington	<i>To provide an outstanding professional arts administrator with the opportunity to serve temporarily in the Endowment's Dance Program under the Intergovernmental Personnel Act.</i>	8,643
Southern Arts Federation Atlanta, Georgia	<i>To add a dance component to its existing Performing Arts Touring Program.</i>	8,000
Tharp (Twyla) Dance Foundation New York, New York	<i>To support a four-month work period.</i>	35,000
Theatre Development Fund New York, New York	<i>For the dance voucher program.</i>	21,000
Women's Interart Center New York, New York	<i>To present choreographers Lee Nagrin, Kei Takei, and Lucinda Childs during the fourth season of Interart Dance Theatre.</i>	9,850

* contract; TF—Treasury funds; PG—private gifts



Design Arts

A constellation of talent—architects, landscape architects, urban designers and city planners, industrial designers, graphic designers, interior designers and fashion designers—constitute the design arts. More than a quarter of a million design professionals and more than a million allied academics, researchers, and technicians inhabit this sphere of human endeavor. Their creative energies range from designing the place settings we use each day to envisioning the form of the city we might wish for our children's children. They are builders of things to use and to delight our sensibilities.

Yet in an age of anomie, material scarcity, and diminishing resources, many people wonder what real needs are met by design and its practitioners. They think that:

- Design is an embellishment, a luxury only rich societies can afford.
- Design is the least artistic of the arts and the least scientific of the sciences.
- Design contributes little to the social and economic well being of society.
- Designers have no need of public funds; they are well-supported through the private sector.

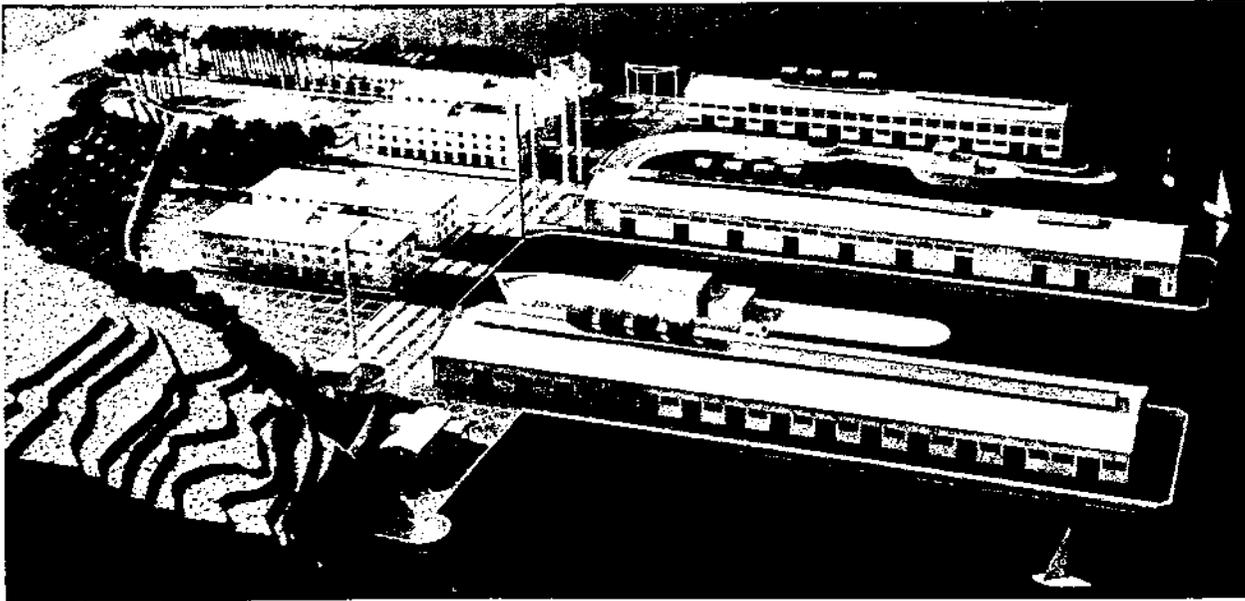
The Design Arts Program of the National Endowment for the Arts has found these perceptions to be untrue. In fact, these oft-stated criticisms do not square with the reality abundantly evident throughout the nation.

Design is seldom a luxury; it is a necessity. Today, more than ever, it is the means by which we can conserve resources and bring order to the helter-skelter nature of our physical settings. Applications to our Design Demonstration category indicate that Americans have become keenly aware of the need to conserve, preserve, and cherish their architectural and design heritage. Historic preservation, coupled with neighborhood and downtown revitalization, has become an intensely important area of activity for design practitioners. Energy and materials-consciousness have been fused with the traditional esthetic vocabulary; the results are innovative solutions to continuing problems of environmental design.

Design, the art form which is never devoid of utility and almost always a reflection of its culture, imposes esthetic sensibility on applied technology. This synthesizing has always informed the art and science of building. Indeed, in bridging art and science—the “two cultures,” design staves off tendencies towards specialization and reductivism. At the Endowment, the need to make these relationships better understood has taken the form of a new grant category called Design Explorations/Research. We hope that this category will begin to meet the overwhelming need we have observed to find resources for developing and testing new theories and ideas for which there is no immediate client.

Abundant evidence shows that designers and design products are making socially significant and economically important contributions to peoples' well-being. Increasingly, city governments and economic development organizations seek Endowment support for projects that use design as the means to create jobs, revenue, or a higher quality of life. Livability and environmental amenity are no longer frills; they are the means by which a post-industrial economy sustains its hard-won gains. More than ever before, local governments regard their civic spaces, cultural facilities, residential landscapes, street furnishings and signage—the designed environment—as their best hope to stabilize residential populations, attract new industry, increase the growth of tourism, and draw audiences for cultural events. Over the past decade, more than 650 towns and cities throughout the nation have found support from the Design Arts Program. Given the increasing demand, the Program faces a major problem in finding ways of sustaining a realistic level of support for these activities. Towards that end, the Program has embarked on an advocacy effort to enlist dozens of other Federal agencies that are responsible for spending billions of dollars for construction annually in an effort to improve the design quality of public buildings.

The design professions are particularly sensitive to the economic climate. Even in good



Fort Mason Center Model, San Francisco.
Photo: Robinson, Mills and Williams/SWA Group.

times, the piecemeal nature of work can vary dramatically, making design one of the least lucrative of professional activities. The vast majority of designers are individual practitioners who must continually subordinate their creative energies to client demands. Little opportunity is available to pursue design ideas outside of the traditional commission method. Recent restructuring of our grants to individuals provides fellowships for active professionals—awards of time and resources to pursue what no client would ever commission.

To measure this generation's contribution to design in our nation, we must look 20 to 30 years into the future, when what has been designed will have been tested and fully appreciated. We are always living in the experiments of the past. Too often they have been failures. The challenge is to reduce the failures, preserve what is valuable, and promote a better future.

We have commenced a multi-pronged effort to meet this challenge by:

- Placing increased emphasis on design in service to the arts. Since 1965 dance companies have increased over ten-fold, resident theater companies have quadrupled, and the number of orchestras has doubled. Yet a continuing problem exists in housing these art forms. We simply have not done enough to create the buildings, places, and spaces needed by the arts.

- Advocating the use of design competitions for the design of civic and cultural facilities. Too often the architecture which shelters our most public functions is the result of patronage-ridden selection processes which do not provide the client or designers with the opportunity to be truly creative. Design competi-

tions are one means of opening up the process.

- Fostering, through publications, exhibitions, and broadcast media, a greater sense of awareness on the part of the public of the role and meaning of design as an art form.

Today we see signs that the pace of life is slowing—perhaps for the better. We may find more time to look at our surroundings and re-evaluate the condition of our environment. As this happens the role of the design arts will increase. The parks we walk in, the buildings we inhabit, the means of transportation and the places at journey's end will have greater meaning. As we prepare to enter the decade of the 80s, the Design Arts Program is striving to insure that this opportunity will not be missed. We are expanding our audience to include more students, more individual professionals, more public agencies, and more arts organizations, all of which we hope will contribute their energies in pursuit of design excellence.

It has been said that everything that does not happen by accident happens "by design." Resources spent on design reinforce both purpose and intent. Support of design activity is support for the most creative segment of the process which produces our physical surroundings. No other art form offers a better opportunity for creating harmony between our desires and our reality.

Michael Pittas
Director, Design Arts Program

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Architects Northwest
Portland, Oregon

Peggy Woodring
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Design Arts Grants

Program funds: \$4,323,773

Cultural Facilities Research and Design

To assist groups in the planning and design of exemplary cultural facilities; and to encourage the commitment of local public and private money to carry out projects.

Program funds: \$674,357

Alabama State Council on the Arts and Humanities Montgomery, Alabama	<i>For a study on the feasibility of building a community arts facility.</i>	\$3,000
Allied Arts Foundation Seattle, Washington	<i>For exploration of possibilities for artists' housing and studio space.</i>	7,705
Baltimore Theater Project Baltimore, Maryland	<i>For planning and design of the renovation of an 80-year-old building and of four adjacent townhouses for use as a community performing arts center.</i>	15,000
Bangor Symphony Orchestra Bangor, Maine	<i>To explore the possibility of restoring the Bangor Opera House, now a movie theater, to its original purpose: a facility for live performances of all types.</i>	10,000
Barter Foundation Incorporated State Theatre of Virginia Abingdon, Virginia	<i>For research and design leading to the adaptation of an historic church (c. 1830) as a small theater.</i>	6,620
Beyond Baroque Foundation Venice, California	<i>For planning and design to rehabilitate the Old Westminster School Auditorium into a center for the creative arts.</i>	10,000
Black Spectrum Theatre Company St. Albans, New York	<i>For development of a community cultural and recreational facility in southeastern Queens.</i>	10,000
Bullock County Board of Education Union Springs, Alabama	<i>For design for the renovation of an auditorium/gymnasium into a visual and performing arts center.</i>	5,000
Carbondale, Town of Carbondale, Colorado	<i>To hire consultants to assist in evaluating the community's cultural facility requirements.</i>	2,500
Central Wyoming Community College Foundation Riverton, Wyoming	<i>For design of a community facility for the arts.</i>	10,000
Charlottesville, City of Charlottesville, Virginia	<i>To study the adaptive re-use of the C&O Railroad Station as a community facility.</i>	4,000
Chicago School Architecture Foundation Chicago, Illinois	<i>For further development of ArchiCenter, the foundation's center on the built environment, and for its relocation to another space in the Loop area.</i>	10,000

Children's Museum of Inquiry and Discovery Washington, D. C.	<i>To assist development of a master plan for a National Children's Museum.</i>	20,000
Cresson Lake Playhouse Spangler, Pennsylvania	<i>To design improvements in a Civil War era barn, which was adapted for use as a summer theater in 1974.</i>	1,000
Cultural Council Foundation New York, New York	<i>To support planning by 42nd Street Theatre Row for the adaptation of a bank into a theater.</i>	20,000
Evans Run Art Association Martinsburg, West Virginia	<i>For planning and design of an adaptation of the Boydville mansion and grounds for use as an art museum and art education center.</i>	5,000
Fargo-Moorhead Community Theatre Fargo, North Dakota	<i>For a design competition to explore solutions to problems arising out of the theater's need for additional space.</i>	8,000
Fine Arts Council of Fayetteville Fayetteville, North Carolina	<i>For a study on the feasibility of establishing a central cultural arts facility.</i>	14,825
Fine Arts Work Center in Provincetown Provincetown, Massachusetts	<i>For research and design for the renovation and possible expansion of the historic Days Lumberyard complex.</i>	20,245
Fort Mason Foundation San Francisco, California	<i>For a design competition to select an architect to design a plan for the development of Fort Mason as an arts facility.</i>	20,000
Friends of the Schindler House Los Angeles, California	<i>To support planning and designing for the adaptive re-use of the R. M. Schindler Kings Road House as a center for the study of 20th-century architecture.</i>	15,393
Greater Paterson Arts Council Paterson, New Jersey	<i>For the interior design (architectural, lighting, and sound) portion of the plan to convert the Genesis Theater into a community performance center.</i>	1,000
Growth Through Art and Museum Experience (G.A.M.E.) New York, New York	<i>To assist planning and design of new facilities.</i>	10,000
Harlem Urban Development Corporation New York, New York	<i>To plan the conversion of the Loew's-Victoria Theater into a multi-theater, rehearsal, and exhibition facility.</i>	17,500
Hawaii State Foundation on Culture and the Arts Honolulu, Hawaii	<i>To plan and design the adaptive re-use of the former district courthouse and police station building as an arts and cultural center.</i>	2,500
Haystack Mountain School of Crafts Deer Isle, Maine	<i>For planning and design of a multi-use space which will correct deficiencies in the present school facilities.</i>	5,000
Historic Augusta-Old Government House Fund Augusta, Georgia	<i>For hiring consultants to evaluate the structure and to make proposals for the rehabilitation of the Modjeska Theater as a site for artistic performances.</i>	1,339
Hochstein (David) Memorial Music School Rochester, New York	<i>To plan the adaptive use of a large church (built in 1858) as a permanent home for the Hochstein Music School and other arts activities.</i>	20,000
Hocking Valley Museum of Theatrical History Nelsonville, Ohio	<i>To support technical research and design consultation necessary to reopen the 100-seat Stuart's Opera House.</i>	10,000
Hudson Valley Freedom Theater Newburgh, New York	<i>For planning for the restoration of the Dutch Reformed Church building for use as a theater.</i>	20,000
Intiman Theatre Company Seattle, Washington	<i>To plan the rehabilitation of a building in Seattle's Pike Peace Market Historical District as a permanent home for the theater's programs and activities.</i>	7,150
Johnstown Area Arts Council Johnstown, Pennsylvania	<i>For a feasibility study for the conversion of Johnstown Central High School into a multi-use facility with a regional arts center.</i>	16,030

Lander College Greenwood, South Carolina	<i>To plan and design a regional arts center.</i>	7,500
Long Island University Greenvale, New York	<i>For design for rebuilding the Dome auditorium at the C. W. Post Center as the Long Island Center for the Performing Arts.</i>	17,500
Maine Maritime Museum Bath, Maine	<i>To support planning for rehabilitation of the Percy and Small Shipyard.</i>	15,000
Manna House Workshops New York, New York	<i>For redesigning of facilities to provide adequate rehearsal space.</i>	20,000
Miami, City of Miami, Florida	<i>For a design competition to choose an architect to design an adaptive re-use of the Taj Hotel in downtown Miami.</i>	15,000
New Cycle Theatre Brooklyn, New York	<i>For feasibility studies of the conversion of a turn-of-the-century bath house into a multi-space performing arts center.</i>	1,000
New Orleans, City of New Orleans, Louisiana	<i>To design a portable performing and exhibit structure for Lafayette Square.</i>	5,000
New York, City College of the City University of New York, New York	<i>For a feasibility study of the restoration and conversion of historic Shepard Hall on the main campus into a modern facility for the School of Architecture.</i>	15,000
New York City Hispanic-American Dance Company New York, New York	<i>For a cost feasibility study of a proposed renovation of the company's existing facility and a contiguous carriage house.</i>	3,500
New York, Research Foundation of the City University of New York, New York	<i>For planning and preliminary designing for the renovation of Park Gym into a multi-purpose dance facility.</i>	15,000
Ogden, City of Ogden, Utah	<i>To support plans to develop portions of Union Station for arts and civic uses.</i>	11,975
Old Globe Theatre San Diego, California	<i>To support designing of a replacement for the Old Globe Theatre building.</i>	17,500
Opera Company of Boston Boston, Massachusetts	<i>For the design of a new stage house including rehearsal facilities, scenery and costume shops, make-up and dressing rooms, and administrative offices for the Savoy Theater.</i>	30,000
Original Ballets Foundation New York, New York	<i>To support the planning and design for the conversion of the Elgin Theater, an Art Deco cinema building, into a modern theater for dance and as a permanent home for Feld Ballet and other companies lacking an adequate performance facility.</i>	30,000
Performing Artists/Omaha Omaha, Nebraska	<i>For modifications to plans for the rehabilitation of the World Theater.</i>	20,000
Pierpont Morgan Library New York, New York	<i>To assist in the planning and design of changes in the interior of the exhibition capacity and to extend its outreach to the community.</i>	5,000
Portland Center for the Visual Arts Portland, Oregon	<i>For research, planning, and design for renovation of a warehouse for use as a multi-purpose facility.</i>	9,350
Potrero Hill Neighborhood House San Francisco, California	<i>To assist planning for the restoration of the landmark Potrero Hill Neighborhood House for expanded performing and visual arts use and for the conversion of a church and a residence nearby for use as gallery, performance, and studio spaces.</i>	2,000
Project for Public Spaces New York, New York	<i>To develop a pilot project in an area east of Central Park, which would increase the public's awareness of and ease of access to the cultural resources in the area.</i>	11,800
Provincetown Playhouse on the Wharf Provincetown, Massachusetts	<i>For development of plans for construction of a new facility.</i>	20,000
Richmond Symphony Richmond, Virginia	<i>For a feasibility study of the adaptive re-use of Lowe's Theater as a home for the symphony and as a performing arts center.</i>	7,500

Sharon Arts Center Sharon, New Hampshire	<i>For a plan to increase usefulness of the four-building facility.</i>	2,000
Southern Ohio Museum Corporation Portsmouth, Ohio	<i>To assist adaptation of the former Security Central National Bank building into a museum and cultural center.</i>	2,500
Tacoma, City of Tacoma, Washington	<i>For planning the adaptive use of the landmark Pantages Theater and the Illington Hotel as the Pantages Center for the Performing Arts.</i>	10,000
Theatre by the Sea Portsmouth, New Hampshire	<i>To support planning, design, and technical studies for the adaptation of a 19th century brewery on the waterfront for use as a theater.</i>	10,000
Thomasville, City of Thomasville, Georgia	<i>To support research, planning, and design for the conversion of the vacant East Side Elementary School.</i>	10,000
Trenton, City of Trenton, New Jersey	<i>For a feasibility study for a proposed visual arts center.</i>	5,000
United Indians of All Tribes Foundation Seattle, Washington	<i>For design of a traditional northcoast style "longhouse."</i>	5,000
Washington Heights and Inwood Development Corporation New York, New York	<i>For planning by Arts Interaction for the renovation of the Coliseum Theater as a combined community cultural center and indoor mall.</i>	10,000
Waterloo Foundation for the Arts Stanhope, New Jersey	<i>To amend a previous grant supporting feasibility studies for construction of a music shed to be used for performances during the summer festival at Waterloo Village.</i>	10,000
Woodstock, City of Woodstock, Illinois	<i>To support architectural and landscape design for the exterior restoration of the Woodstock Opera House.</i>	2,425

Design: Communication and Research

To assist the development and dissemination of design ideas and information about design for the public and the design professions.

Program funds: **\$1,198,538**

Allied Arts Foundation Seattle, Washington	<i>For a tour, exhibition, and catalogue of Art Deco, crafts, and architecture.</i>	\$8,250
American Association of Museums Washington, D. C.	<i>For a special edition of the bi-monthly publication, Museum News.</i>	19,500
Americas Behavioral Research Corporation San Francisco, California	<i>For publication on the participation and importance of young people in the design process by the Center for Human Environments.</i>	29,850
American Institute of Architects Foundation Washington, D. C.	<i>To produce and distribute a film detailing how the application of proven urban design principles improves accessibility of central business districts.</i>	23,000
American Institute of Architects Research Corporation Washington, D. C.	<i>For the Energy Design Primer for Community Participation to introduce groups to community-scale solar energy and energy conservation design concepts.</i>	7,500
Appalshop Whitesburg, Kentucky	<i>For a film documenting the process of participatory planning, design, and construction of a church in an urban redevelopment area of Roanoke, Virginia.</i>	21,760
Architectural League of New York New York, New York	<i>For an exhibition and book which will document the relationships between architecture and allied arts.</i>	30,000
Architectural League of New York New York, New York	<i>For a catalogue of an exhibition of architectural photography from 1840 to the present.</i>	15,000
Association of Collegiate Schools of Architecture Washington, D. C.	<i>For the Journal of Architectural Education.</i>	18,170

Bronx Frontier Development Corporation Bronx, New York	<i>For a bilingual film documentary on urban community gardening as a method of promoting alternative land uses and re-use of abandoned areas.</i>	15,000
Bronx River Restoration Project New York, New York	<i>For a documentary film on the developmental process of a master plan for the Bronx River.</i>	28,500
Buffalo Organization for Social and Technological Innovation (BOSTI) Buffalo, New York	<i>For illustrated guidelines for designers on office design and its impact on employee productivity and job satisfaction.</i>	15,582
Charlestown, Town of Charlestown, Rhode Island	<i>For part of the Charlestown Yesterday, Today, Tomorrow program.</i>	17,500
Children's Museum Boston, Massachusetts	<i>For an exhibit which reveals the changing needs and design issues from Victorian Boston to the present.</i>	23,940
Community Design Center School of Drafting and Design Lansing, Illinois	<i>To support citizens' participation in community planning through workshops on community revitalization alternatives.</i>	17,395
Cooper Union for the Advancement of Science and Art New York, New York	<i>For establishment of a design center focusing on research and advanced studies in the design arts fields.</i>	30,000
Cooper Union for the Advancement of Science and Art New York, New York	<i>For an exhibition on the work of Richard G. Stein.</i>	14,150
Cornell University Ithaca, New York	<i>For a technical design assistance program focusing on the growth and cultural patterns of small, rural communities in upstate New York.</i>	28,910
Drexel University Philadelphia, Pennsylvania	<i>For research and design of clothing for the elderly and individuals with limited physical abilities.</i>	15,000
Evanston Community Development Corporation Evanston, Illinois	<i>To support research for a publication of architecturally significant structures located in Evanston's West Side, an historic black community.</i>	9,185
Harvard University Cambridge, Massachusetts	<i>For Career Discovery, an annual summer program that introduces environmental design and planning to undergraduate and graduate students.</i>	13,000
Historic Albany Foundation New York, New York	<i>For a technical design assistance program and a resource library.</i>	12,000
Historic Neighborhoods Foundation Boston, Massachusetts	<i>For a six-week course and a guidebook on the architectural significance of the North End of Boston.</i>	7,540
Institute for Architecture and Urban Studies New York, New York	<i>For further development of the National Architecture Exchange, a touring exhibition and lecture series focusing on contemporary design issues.</i>	30,000
Institute for Environmental Action New York, New York	<i>For production of the last two volumes of the series, Learning From USA: What Makes Cities Livable.</i>	17,500
International Center of Photography New York, New York	<i>For an exhibition documenting the personal design alterations homeowners have made in New York, Chicago, and Los Angeles.</i>	29,630
King County Arts Commission Seattle, Washington	<i>For a symposium and exhibition entitled "Earthworks: Land Reclamation as Sculpture," which will focus on the design possibilities of abused land.</i>	17,750
Magnolia Tree Earth Center of Bedford-Stuyvesant Brooklyn, New York	<i>For an exhibition on various architectural styles.</i>	8,280
Massachusetts Institute of Technology Press Cambridge, Massachusetts	<i>For publication of the Humanscale series.</i>	26,755
Miami Design Preservation League Miami, Florida	<i>For a publication on the Art Deco architecture of Miami Beach.</i>	10,000

Minnesota, University of St. Paul, Minnesota	<i>For a conference and exhibition on methods of preserving the wild environs and historic structures of the St. Croix Valley.</i>	10,000
Municipal Art Society New York, New York	<i>For an exhibition of documents which led to the preservation of the Villard Houses in midtown Manhattan.</i>	25,000
National Trust for Historic Preservation in the United States Washington, D. C.	<i>To support research for a rural preservation assistance program.</i>	30,000
National Trust for Historic Preservation in the United States Washington, D. C.	<i>For a presentation on the benefits of good graphic design.</i>	16,605
New England Municipal Center Durham, New Hampshire	<i>For development of a demonstration training program for historic district commission/design review boards.</i>	18,000
New York Foundation for the Arts New York, New York	<i>For a film on the design of cultural institutions which will focus on France's new cultural center, "Beaubourg."</i>	30,000
New York, State of New York, New York	<i>For research and design for the rejuvenation of 12 subway stations.</i>	17,750
Off Center Theatre New York, New York	<i>For mini-plays depicting neighborhood improvement projects.</i>	19,500
Partners for Livable Places Washington, D. C.	<i>For an inventory by Center for Partnerships in Resource Development of the availability, quality, limitations, and categories of theater structures in towns across the country.</i>	30,000
Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania	<i>For the curatorial organization of the Louis I. Kahn archive.</i>	30,000
Pennsylvania, University of Philadelphia, Pennsylvania	<i>For design assistance to three communities establishing special zoning districts.</i>	17,988
Rhode Island School of Design Providence, Rhode Island	<i>For a symposium to identify design issues, problems, and strategies peculiar to medium-sized cities.</i>	30,000
Savannah Landmark Rehabilitation Project Savannah, Georgia	<i>For publication of a monthly newsletter on architectural design and preservation issues facing Savannah's low-income, predominantly black neighborhood.</i>	2,633
Society of Architectural Historians Philadelphia, Pennsylvania	<i>For an editor for the Journal of Architectural History.</i>	13,310
Society of Architectural Historians Philadelphia, Pennsylvania	<i>For preparation of abstracts from the Journal of Architectural History to be placed on a computer for national distribution.</i>	10,210
Sons of the Revolution in the State of New York New York, New York	<i>To stimulate children's awareness of the built environment by having them participate in the design and restoration of historic buildings on the Fraunces Tavern block.</i>	13,325
South Main Center Association Houston, Texas	<i>For a study of neighborhood displacement and land use changes in the historic sixth ward.</i>	17,315
Southern Illinois University Edwardsville, Illinois	<i>For research on the reuse of older, commonplace structures as a major part of the urban fabric.</i>	6,000
University City Science Center Philadelphia, Pennsylvania	<i>To support an energy management and design program measuring the feasibility and impact of solar applications in an urban environment.</i>	250,000
Vision Cambridge, Massachusetts	<i>For an audiovisual educational package to introduce students and teachers to the built environment.</i>	30,000
Walnut Creek, City of Walnut Creek, California	<i>For an exhibition, catalogue, and lecture on the design process of industrial designers in the San Francisco Bay area.</i>	6,130
Washington, City of Washington, North Carolina	<i>For seminars and a workbook on design and historic preservation issues for residents and government officials.</i>	5,125

Western State College
Boulder, Colorado

*For a workshop by Western Colorado Rural Communities
Institute on design issues and alternatives for communities
faced with rapid growth.*

10,000

Professional Fellowships in Design

To enable established professionals and those just entering or re-
turning to a design career to take time from their practice for per-
sonal career development.

Program funds: \$176,972

Aguar, Charles E. Athens, Georgia	\$10,000	Landsburg, Mark Somerville, Massachusetts	2,000
Albin, Peggy Bass Austin, Texas	7,400	Mouton, Grover E., III New Orleans, Louisiana	10,000
American Academy in Rome New York, New York	40,000	Murphy, Daniel B. Providence, Rhode Island	5,000
Bakanowsky, Louis J. Lexington, Massachusetts	10,000	Ohanian, Richard Columbus, Ohio	5,000
Biegel, Steven L. Arlington, Virginia	5,000	Roth, Marcy G. New York, New York	5,000
Crowhurst Lennard, Suzanne H. New York, New York	5,000	Smith, Jennifer New York, New York	5,000
Harrington, Jonathan Brooke Philadelphia, Pennsylvania	10,000	Spreiregen, Paul D. Washington, D. C.	10,000
Hollomon, Nancy S. Richmond, Virginia	3,972	Strickland, Roy J. Brookline, Massachusetts	5,000
Hondorp, Rick D. Tempe, Arizona	4,000	Tourbier, Joachim Philadelphia, Pennsylvania	9,600
Kutnicki, Lawrence New York, New York	5,000	Wolf, Peter M. New York, New York	10,000

Design Project Fellowships

To support professional designers who want to work on specific
projects, do research on new design concepts, or develop ways of
educating the public about design.

Program funds: \$303,406

Alexander, Ann H. Seattle, Washington	<i>To document the remaining terra cotta architecture in the central business district of Seattle, Washington, in pre- paration for a thematic group nomination to the National Register of Historic Places.</i>	\$5,000
Becker, William S. Evanston, Illinois	<i>To design, build, and test a model of a solar-efficient green- house for rooftop sites.</i>	5,000
Billington, David P. Princeton, New Jersey	<i>To conduct research and write articles on the aesthetics of large-scale public structures in the United States.</i>	10,000
Brukoff, Barry San Francisco, California	<i>To plan and design a hospice in Marin County, California.</i>	5,000
Eberhard, John P. Washington, D. C.	<i>To provide students in university-based design schools with information about the federal government.</i>	9,500

Eckbo, Garrett Berkeley, California	<i>To develop a theory of planning and design as a process which moderates between land and nature.</i>	10,000
Etlin, Richard A. Lexington, Kentucky	<i>For completion of a manuscript entitled Cities of the Dead: From Charnel House to Elysium in Eighteenth-Century Paris.</i>	10,000
Fleissig, William B. Cambridge, Massachusetts	<i>For the study of a sampling of communities which have experienced an arts district evolution.</i>	10,000
Fly, Everett L. Austin, Texas	<i>To study the roles of black people and their settlements in the dynamics of American landscape, townscape, and cityscape development.</i>	10,000
Friedmann, Arnold A. Hadley, Massachusetts	<i>For preparation of essays on interior design criticism.</i>	10,000
Gallery, Leslie M. Philadelphia, Pennsylvania	<i>For research on the styles of the American tradition in landscape design.</i>	10,000
Gelberg, Murray Bedford Villiage, New York	<i>For the preparation of a booklet on the collapsible construction system invented for truss-like support structures.</i>	10,000
Grange, James A. Babylon, New York	<i>To show the relationships of good design to appraised value by case study analysis.</i>	5,000
Hilbertz, Wolf H. Austin, Texas	<i>To present a workshop for designers and scientists to study the mineral accretion process in order to create a technique for building in sea water.</i>	9,720
Hoover, Wilford G. San Francisco, California	<i>For production of a videotape on the work of American landscape architect John Brinkerhoff Jackson.</i>	10,000
Iowa, Jeremiah Santa Fe, New Mexico	<i>For research in the solar, adaptive reuse and restoration of buildings in the Pueblo village of Nambe, New Mexico.</i>	9,900
Iredale, Ralph Santa Monica, California	<i>To collect multimedia documentary materials of the worldwide lecture tour of architect Konrad Wachsmann.</i>	5,000
Lalvani, Haresh Brooklyn, New York	<i>For research into the relationship between architectural form and form in nature.</i>	8,000
Lee, Camille J. Evanston, Illinois	<i>To prepare a manuscript on the works and drawings of master landscape architect Jens Jensen.</i>	5,000
Lees, W. John Lexington, Massachusetts	<i>For studies exploring the uses of design in the dissemination of information, as support for ideology, and as a tool for the education of the citizen.</i>	10,000
Leitner, Bernhard New York, New York	<i>For the design and development of a "sound chaise lounge" for blind persons.</i>	5,000
Meggs, Philip B. Richmond, Virginia	<i>To prepare articles and a book on the history and chronology of 20th-century graphic design.</i>	8,000
Morganstern, Donna R. Los Angeles, California	<i>For research on "snowbirds" and similar American nomadic peoples.</i>	8,250
Nyberg, Folke E. Seattle, Washington	<i>To prepare articles and lectures which will identify Northwest regional architecture.</i>	8,450
Ogilvie, Phillip Washington, D. C.	<i>To support planning for remodeling the former Lansburgh's department store to house the Washington Humanities and Arts Center.</i>	10,000
Pfeiffer, Norman New York, New York	<i>For a plan to preserve and improve the pedestrian concourses that link Grand Central Terminal and its rail facilities to the surrounding area.</i>	15,000
Preiser, Wolfgang F. E. Albuquerque, New Mexico	<i>For research and guidelines on existing regulatory devices for control of visual quality and compatibility in architecture.</i>	7,816
Reiniger, Clair W. Santa Fe, New Mexico	<i>For a slide presentation which will analyze the visual impact of existing and proposed development along the foothills and ridges viewed from the city of Santa Fe.</i>	10,000

Schluntz, Roger L. Washington, D. C.	<i>For preparation of a manuscript which will encourage design competitions as a method to enhance the quality of the built environment.</i>	10,000
Sun, Paul P. Watertown, Massachusetts	<i>To document the vernacular architecture of China and its adaptability to the natural environment.</i>	5,000
Thomas, Richard C. Bloomfield Hills, Michigan	<i>To write and illustrate a series of monographs on techniques of metal crafting.</i>	5,000
Torre, Susana New York, New York	<i>For development of architectural criteria which reflect the changes in family structures in present day society.</i>	10,000
Ukeles, Mierle L. Riverdale, New York	<i>To plan a design competition to create designs for parklands on completed garbage landfills.</i>	10,000
Walker, Charles D. Washington, D. C.	<i>For production of a documentary film on industrial designer Raymond Loewy.</i>	10,000
Wurman, Richard Saul Philadelphia, Pennsylvania	<i>To edit and prepare for publication the speeches, notebooks, and conversations of architect Louis I. Kahn.</i>	9,000
Young, David L. State College, Pennsylvania	<i>For documentation of landscape design solutions in mobile home parks.</i>	4,770

Livable Cities

To encourage communities to introduce exemplary design as an integral part of their planning processes.

Program funds: \$1,022,685

Alaska Historical Society Anchorage, Alaska	<i>For a preservation master plan for two copper mining towns in Alaska.</i>	\$25,000
Amigos del Museo del Barrio New York, New York	<i>For a planning and design study by Concerned Citizens of East Harlem, Inc., aimed at improving housing and community services of El Barrio.</i>	27,800
Arkansas, State of Little Rock, Arkansas	<i>To support the Capital Zoning District Commission for the first phase of an urban design plan to provide direction for future development of the capital district.</i>	3,000
Arts and Humanities Council of the Lake Region Devils Lake, North Dakota	<i>For technical assistance in urban design to improve the central business district.</i>	10,000
Assist Salt Lake City, Utah	<i>For studies on streetscapes.</i>	11,000
Assist Salt Lake City, Utah	<i>For design schemes, models, and drawings for the improvement of the major commercial street in downtown Salt Lake City.</i>	5,000
Bangor Symphony Orchestra Bangor, Maine	<i>For design expertise for revitalization of downtown Bangor by the Local Development Corporation.</i>	30,000
Barnstable, Town of Hyannis, Massachusetts	<i>To design a pedestrian link between the main street and the waterfront.</i>	10,000
Birmingham, City of Birmingham, Alabama	<i>For an environmental design plan which will combine elements of various art forms to spur revitalization of the recently created Morris Avenue historical district.</i>	10,000
Bluegrass Area Development District Lexington, Kentucky	<i>To inventory all vacant or under-utilized public buildings and to produce a catalogue of historically and architecturally significant properties.</i>	18,500
Boston, City of Boston, Massachusetts	<i>For development of an information package on all public works of art under city management.</i>	12,850
Bridgeport Neighborhood Housing Services Bridgeport, Connecticut	<i>To stimulate public awareness of and interest in historic architecture in the East Side community.</i>	12,500

California, State of Oakland, California	<i>To support the State Coastal Conservancy to restore an oceanfront site for a recreation and culture center.</i>	15,000
Cambridge Arts Council Cambridge, Massachusetts	<i>For the Parklet Program, which incorporates artists into the planning process for more aesthetic use of blighted vacant land.</i>	15,000
Cambridge, City of Cambridge, Massachusetts	<i>To support a facade and streetscape improvement program along Massachusetts Avenue in Cambridge through a coalition of designers, artists, and merchants.</i>	15,000
Cincinnati, City of Cincinnati, Ohio	<i>For identifying urban natural areas and developing a program of conservation and aesthetic management.</i>	12,000
Cleveland, City of Cleveland, Ohio	<i>For preparation of a master plan by Cleveland Landmarks Commission for the preservation of Cleveland's chain of cultural gardens.</i>	12,500
Conservation Foundation Washington, D. C.	<i>For a film which examines issues of aesthetics and visual quality of the rural landscape.</i>	15,000
Crested Butte, Town of Crested Butte, Colorado	<i>For the production of a master plan to manage growth resulting from increased mining activities.</i>	20,000
Crossroads Community San Francisco, California	<i>To study space needs, building codes, and accessibility plans for additions to the nature/arts complex known as The Farm in San Francisco.</i>	20,000
Cultural Council Foundation New York, New York	<i>For New York City Landmarks Preservation Commission's architectural guidelines for landmark buildings.</i>	25,000
Cultural Council Foundation New York, New York	<i>To coordinate community involvement in planning and design of Tompkins Square neighborhood.</i>	7,500
Cultural Council Foundation New York, New York	<i>To start planning an urban cultural resources survey for New York City by New York Landmarks Preservation Commission.</i>	17,500
District of Columbia Washington, D. C.	<i>To prepare a plan for the White House precinct.</i>	17,000
East Los Angeles Community Los Angeles, California	<i>To conduct a survey of the East Los Angeles area for sites that are of cultural and historical significance.</i>	20,000
East Tennessee Community Design Center Knoxville, Tennessee	<i>To support work with inner-city neighborhood groups, designers, and public officials in developing an inner-city open space system which will demonstrate that the inner city can be livable, energy efficient, and workable.</i>	21,000
Ecumenical Social Action Committee Jamaica Plain, Massachusetts	<i>To design the redevelopment of a former brewery as a neighborhood center.</i>	27,450
Educational Facilities Laboratories New York, New York	<i>To demonstrate a variety of reuse options for surplus schools.</i>	15,000
Fund for Preservation of Wildlife and Natural Areas Boston, Massachusetts	<i>For the aesthetic management program for small urban natural-area parks.</i>	25,000
George Washington University Washington, D. C.	<i>For a conservation plan to enable a suburban area to guard against blighting influences threatening its man-made and natural environment.</i>	18,000
Georgia Institute of Technology Atlanta, Georgia	<i>To prepare a plan for parks, recreation, and open areas.</i>	30,000
Historic Albany Foundation New York, New York	<i>For a design competition for housing in a Victorian neighborhood adjacent to the Empire State Plaza.</i>	7,000
Historic Oakland Cemetery Atlanta, Georgia	<i>To produce a master plan for the restoration of Oakland Cemetery.</i>	10,000
Honesdale Borough Honesdale, Pennsylvania	<i>For an inventory of cultural and historic assets of downtown Honesdale.</i>	2,000
James (William) Association Santa Cruz, California	<i>To plan outdoor sculpture and fountains for Museum Without Walls.</i>	3,450

44 Design Arts

Lewiston, Village of Lewiston, New York	<i>For a site development plan for a riverfront park.</i>	13,250
Los Angeles, City of Los Angeles, California	<i>For design of an experimental multi-story housing structure in an artists' community.</i>	15,000
Lowertown Redevelopment Corporation St. Paul, Minnesota	<i>For a design framework for development of an urban village in downtown St. Paul.</i>	17,500
Maryland, State of Annapolis, Maryland	<i>To test Delmarva Consortium's demonstration planning and implementation process for downtown revitalization in small cities.</i>	15,000
Miami Design Preservation League Miami, Florida	<i>To develop design guidelines for the nation's Art Deco architecture.</i>	21,500
Michigan Architectural Foundation Detroit, Michigan	<i>To prepare a master plan for the downtown Detroit waterfront which emphasizes human scale and recognizes the balance of commercial, residential, industrial, and recreational functions of the area.</i>	10,000
Minneapolis, City of Minneapolis, Minnesota	<i>To prepare a site plan for the Armory Gardens area.</i>	15,000
Municipal Art Society New York, New York	<i>To conduct a training program to update and improve the skills of craftsmen in the building trade.</i>	15,000
Nebraska, University of Lincoln, Nebraska	<i>To develop a strategy for the revitalization of the oldest commercial area in downtown Lincoln.</i>	10,000
Neighborhood Design Center Baltimore, Maryland	<i>To provide technical assistance for renovation of unused buildings and lots in the Baltimore metropolitan area.</i>	11,000
New Orleans, City of New Orleans, Louisiana	<i>For a design study and competition for the transformation of Duncan Plaza into a sculpture garden.</i>	29,870
New Orleans, City of New Orleans, Louisiana	<i>To analyze aesthetic impact of land uses and physical features of major intersections in older neighborhoods of New Orleans.</i>	15,000
New Wilderness Foundation New York, New York	<i>For design work and research necessary for incorporating works of art into public spaces of a planned, subsidized housing development on the Lower East Side.</i>	11,000
New York State Urban Development Corporation New York, New York	<i>For a feasibility study and design for the adaptive reuse of the architecturally significant buildings that stand north of the proposed Louis I. Kahn memorial to Franklin D. Roosevelt on Roosevelt Island in New York City.</i>	15,000
NUV-1 Washington, D. C.	<i>For landscape architecture plans for a neighborhood street improvement program.</i>	5,000
Old Town Restorations St. Paul, Minnesota	<i>To explore design options for construction of moderate-income housing which will be compatible with existing single-family older houses.</i>	15,000
Opa-Locka, City of Opa-Locka, Florida	<i>For a comprehensive townscape conservation and revitalization plan.</i>	10,000
Philadelphia Chinatown Development Corporation Philadelphia, Pennsylvania	<i>To prepare a design plan for improved neighborhood visibility and identity.</i>	10,975
Pittsburgh, City of Pittsburgh, Pennsylvania	<i>To study the Historic First Avenue District of Pittsburgh.</i>	15,000
Preservation Alliance of Louisville and Jefferson County Louisville, Kentucky	<i>To encourage conservation of the vernacular shotgun house as a residential resource in Louisville.</i>	15,000
Reading, City of Reading, Pennsylvania	<i>To develop designs for improvement of private outdoor space in densely developed neighborhoods.</i>	22,940
Springfield, City of Springfield, Massachusetts	<i>To develop a master plan for redesign and revitalization of Springfield's four-mile frontage on the Connecticut River.</i>	20,000

Stamford, City of Stamford, Connecticut	To develop a design plan for a riverwalk park along Mill River.	10,000
Tampa Community Design Center Tampa, Florida	To develop design guidelines for revitalization of West Tampa.	7,525
Troy, City of Troy, New York	To assist in the revitalization of downtown Troy.	18,000
Trust for Public Land San Francisco, California	To prepare a handbook on the development of vacant properties into useful community resources.	9,845
Trust for Public Land New York, New York	To prepare a handbook that will enable inner-city residents to understand and participate in decisions involving land-use and open-space projects in New York City.	11,350
United South End Settlements Boston, Massachusetts	For new design approaches in congregate housing for low-income elderly and handicapped persons.	15,820
Washington International School Washington, D. C.	For a feasibility study and site analysis for adaptive use of the 20-acre Tregaron estate.	17,000
Washington University St. Louis, Missouri	For design and use alternatives for the recycling of Cupples Station area.	11,560
Western State College Gunnison, Colorado	For studies by landscape architects, designers, and economists on the economic and environmental impact of the rapidly developing valley between Gunnison and Crested Butte, Colorado.	17,500
Wisconsin, University of Green Bay, Wisconsin	To develop a detailed revitalization plan for portions of the Green Bay central business district.	10,000
Worcester Cooperation Council Worcester, Massachusetts	To develop a prototype modern housing design to be built in older urban neighborhoods.	20,000

Excellence in Federal Design

To provide federal and state agencies with professional guidance for upgrading publications and working environments through seminars, workshops, and educational materials.

Program funds: \$382,549

American Institute of Architects Foundation Washington, D. C.	To amend a previous grant to include reprints of the Streets of Washington exhibition brochure.	\$10,000
Bruce, Michael* Alexandria, Virginia	To amend a previous contract to provide additional travel and contractual services to photograph significant examples of design art.	4,000
Bruce, Michael* Alexandria, Virginia	To amend a current contract for photographic laboratory services for the Federal Design Improvement Program.	7,500
Bruce, Michael* Alexandria, Virginia	To initiate a new contract for audiovisual documentation, maintenance, and production services in support of design excellence initiatives.	6,000
Chaparos, Nicholas* Washington, D. C.	To extend a current contract for maintenance of the Federal Design Resource Center, for administration of a studio seminar for federal graphic designers, editors, and photographers and for the first of a Federal Design Lecture Series.	37,442
Craig, Lois* Boston, Massachusetts	A contract to prepare a study that describes options for the re-establishment of an active federal architecture advocacy function within the Federal Design Improvement Program.	7,600
Faul, Roberta* Washington, D. C.	To amend a previous contract for the preparation of a statistical profile of the current status and future needs of the design professions.	6,950

George, Catherine* Bethesda, Maryland	<i>A contract for technical and logistic support for the Federal Design Improvement Program.</i>	7,000
Institute for Continuing Educational Design Management and Communication* Washington, D. C.	<i>A contract for up to four design seminars for designers in federal agencies. The seminars will explain the most up-to-date techniques of graphic design and interior design.</i>	113,500
Interagency Collaboration (GSA) Washington, D. C.	<i>An interagency agreement for a project in which the Endowment and General Services Administration create a demonstration federal office environment designed by architects Stanley Tigerman and Charles Moore.</i>	11,565
Johnson, Baker* Arlington, Virginia	<i>To amend a contract for increases in printing and typography costs associated with the production of posters for the Federal Design Improvement Program.</i>	1,060
Lautman, Kay* Washington, D. C.	<i>To amend a contract in order to allow for installation and outfitting of six demonstration rooms in the Pension Building for the Fourth Federal Design Assembly.</i>	27,000
Lawson, Simpson* Washington, D. C.	<i>A contract for preparation of Federal Design Matters, the principal information vehicle of the Federal Design Improvement Program.</i>	16,000
Project for Public Spaces New York, New York	<i>For the analysis of people's use and needs in the open spaces surrounding the office of the Department of Housing and Urban Development.</i>	16,932
Vision* Washington, D. C.	<i>To develop and conduct a maximum of two projects testing new methods of design competition for public building programs.</i>	10,000
Vision Washington, D. C.	<i>For making of a documentary film on the renovation and restoration of the Old Post Office building in Washington, D.C. The film will explain the restoration process, detail the advantages of multiple adaptive reuse, and describe the building's tenant organizations.</i>	100,000

Services to the Field

To assist professional organizations, nonprofit groups, and coalitions which advance the cause of design excellence.

Program funds: \$150,370

American Institute of Architects Foundation Washington, D. C.	<i>For evaluation of the Regional/Urban Design Assistance Team program.</i>	\$20,000
American Institute of Graphic Art New York, New York	<i>To provide a service to the graphic design profession by sponsoring the examination procedure for the visual arts professions: graphic designer, illustrator, and photographer.</i>	32,000
Committee for a National Museum of the Building Arts Washington, D. C.	<i>For continued research and planning for a feasibility study which led to a Congressional resolution reserving the Pension Building for the purpose of becoming the Museum of the Building Arts.</i>	23,000
IDSA Walter Dorwin Teague Research Trust McLean, Virginia	<i>To plan for an international symposium on the importance of industrial design.</i>	15,000
International Design Educational Foundation Los Angeles, California	<i>To help provide 25 fellowships for students to attend the International Design Conference in Aspen, Colorado.</i>	15,370
Landscape Architecture Foundation McLean, Virginia	<i>For an analysis of the profession of landscape architect.</i>	30,000
Partners for Livable Places Washington, D. C.	<i>For a comprehensive recognition program for imaginative design solutions of the non-design community.</i>	15,000

General Programs

To assist and contract for projects not included in other grant categories.

Program funds: \$414,896

Association of Collegiate Schools of Architecture Washington, D. C.	To support an environmental demonstration program to encourage greater public awareness of design values.	\$28,775
Design Foundation Chicago, Illinois	To reconstitute and redesign Urban Design magazine and its related publications and to commence publishing them under the auspices of the newly created not-for-profit Institute for Urban Design.	30,000
Educational Futures Philadelphia, Pennsylvania	For an architects-in-residence pilot project in the Please Touch Museum in Philadelphia.	17,029
Four Freedoms Foundation New York, New York	For planning a campaign for Louis I. Kahn's memorial to Franklin D. Roosevelt on Roosevelt Island in New York City, including production of a slide show on the history of the project.	30,000
Georgia Institute of Technology Atlanta, Georgia	To develop an instruction module to educate design students regarding compliance with Section 504 of the 1973 Rehabilitation Act, emphasizing the needs of persons who experience cognitive or perceptual difficulties.	5,000
Harvard University Cambridge, Massachusetts	To support the Community Assistance Program's planning and design services to communities which cannot afford professional assistance.	30,000
Hoover, Deborah* Boston, Massachusetts	To amend a previous contract providing for design, printing, and distribution of a poster on fashion and costume design.	4,275
Institute for Environmental Action New York, New York	To complete manuscripts and production work on one volume of the series Learning from the U.S.A.: What Makes Cities Livable.	14,365
Maine State Commission on the Arts and Humanities Augusta, Maine	To sponsor a design forum to educate decision-makers in small cities and towns to alternatives for revitalizing urban areas.	22,725
Massachusetts Institute of Technology Cambridge, Massachusetts	For incentive awards to design students doing thesis work on the masters level.	14,083
Massachusetts Institute of Technology Press Cambridge, Massachusetts	To study the feasibility of creating a program that would make general and project funding available to publishers in architecture, planning, interior design, industrial design, and graphic design.	17,550
Miho, Tomoko* New York, New York	A contract for the first phase of a graphic design system for the National Endowment for the Arts.	13,000
Miho, Tomoko* New York, New York	To amend a contract to include the research and design of a template for a model component publication and for a model handbook.	7,560
Municipal Art Society New York, New York	To develop new communication formats to encourage public awareness of urban design and land use issues.	50,000
New York, City University of New York, New York	To fund a resident scholar program for one year under the provisions of the Intergovernmental Personnel Act. CUNY will nominate a scholar to study the needs of the nation's design schools and to recommend methods to correct an apparent decline in the vitality and diversity of design research.	48,141
Partners for Livable Places* Washington, D. C.	To amend a previous contract to explore the feasibility of a design critics' network that would examine the implications for the field of selected grants, identifying those grants which may merit additional support.	18,000
Thomas, Ronald* Washington, D. C.	A contract to produce a visual presentation describing the design professions to laymen.	19,500



Photo: Cleveland Supplementary Education Center

Partners for Livable Places* Washington, D. C.	<i>A contract to provide for expansion and maintenance of the livability clearinghouse; establishment of an evaluative mechanism for design advocacy projects; a review network to screen significant design projects funded by the Endowment; technical assistance to develop better communication between design professions and the government; and for a pilot publishing program.</i>	40,000
Thomas, Ronald* Washington, D. C.	<i>A contract to produce a visual presentation describing the design professions to laymen.</i>	19,500
Urban Innovations Group Los Angeles, California	<i>For editing and publishing The Arts in the Economic Life of the City.</i>	10,000
Wisconsin, University of Madison, Wisconsin	<i>To increase the awareness and understanding of design students about the physical environmental needs of persons with disabilities.</i>	5,000
Wisconsin, University of Madison, Wisconsin	<i>To develop an effective teaching procedure for training students to program and design for the needs of the handicapped.</i>	5,000
Yale University New Haven, Connecticut	<i>For a design conference and workshop to educate architecture students about the special needs of physically handicapped and developmentally disabled persons.</i>	5,000
ZEAL Zeeland, Michigan	<i>For an architect-in-residence to assist in educating citizens of Zeeland about design and the environment in preparation for development of community improvement plans and programs.</i>	12,453

* contract



Expansion Arts

A lot has happened within the Expansion Arts Program since it began eight years ago. Street theaters have come indoors. Artists, both performing and visual, have matured in style and technique. Many visual arts organizations have developed curatorial programs. Groups have grown more stable and secure within their diverse communities. But despite these changes, most of these organizations are still more similar to each other than to the more traditional groups within their disciplines. While they have an intense pride in their art, they also realize its value in helping their communities. This outlook, combining as it does aesthetic and community-oriented concerns, remains the basis for these groups' relationship to our program.

We are pleased that so many of these organizations are becoming stronger and moving in new directions. Some of them mainly teach within their communities, and therefore deal only with Expansion Arts. Others, however, are ready to approach the Endowment's other discipline programs for support of their productions, while still turning to Expansion Arts for community activity funds. A good many of our organizations have received Challenge Grants. A surprising number of strong applicants have applied for Institutional Advancement Grants. And our City Arts program has worked with other merging groups which may not have been ready for national competition a few years ago, but now can and do ask for Endowment funding.

When Expansion Arts began, Vantile Whitfield, its first director, succeeded in organizing the program and making its concerns clear. He identified what emerging arts organizations in low-income, blue collar, rural, and minority communities had in common. One important shared trait was that many organizations which produced art also taught it. Other

groups designed their projects for nontraditional audiences which until then had not had much to do with the arts. Many organizations did both. Thus, the largest Expansion Arts categories have been Instruction and Training and Arts Exposure, which have offered support for these activities. In fiscal 1979, those two categories alone accounted for nearly two-thirds of the entire program.

But as we grew bigger and more complex, it became harder and harder for outsiders to comprehend what Expansion Arts is and does. The guidelines categories were so multidisciplinary, the priority organizations so difficult to identify, that even new panelists sometimes took several meetings to understand everything. Since the program was organized by activity rather than by type of organization, some people mistakenly assumed that Expansion Arts was more a social than an arts division. We were also hampered in developing organizations to the point where they could apply to the Endowment's other discipline programs because it was difficult to pinpoint at any given moment what Expansion Arts was doing, for example, in theater, dance, or visual arts. Therefore, we have changed our guidelines for both internal and external reasons. We will now be able to help our primary organizations better; and discipline people, funders, Congress, and those connected with other arts support structures should now find it easier to understand what we are all about.

Our fiscal 1982 guidelines recognize that Expansion Arts is a point of entry for developing groups that are established in and reflect the culture of minority, blue collar, rural, and low-income communities. It is, in many respects, a mini-Endowment. Therefore, in most cases, the guidelines will classify these groups by discipline, rather than by project activity.



Photo: Children's Creative Project, Santa Barbara, California

One subcategory is performing arts, which is further divided into dance, theater, music, or a combination of these. There will also be subcategories for visual, media, and design arts; literary arts; interdisciplinary activities; and community cultural centers. This new structure aims to assure better review, since panels will be set up along discipline lines, and better-coordinated activities with other Endowment discipline programs.

We have also recently paid a lot of attention to our evaluation process and our Comprehensive Technical Assistance Program. A system of on-site evaluations is under way; it should allow the program to find out much more about its more than 600 grantees over the next 18 months. When that is finished, evaluating new applicants will be given priority. Under the technical assistance program, consultants have

visited and helped about 120 community-based arts groups all over the country. We plan to continue this effort, expanding it to include group workshop sessions for organizations with similar needs.

In sum, the Expansion Arts Program's re-assessment and format changes are a response to the growth of its field. We hope to help preserve the cultural traditions of our communities as they are expressed in art, and to encourage the evolution of the art forms which will carry those traditions into the next century.



A. B. Spellman
Director, Expansion Arts Program

Expansion Arts Advisory Panel

Instruction and Training Panel

Joan Brown
Dancer, Director of Philadanco
Philadelphia, Pennsylvania

Hazel Bryant
Executive Director
Richard Allen Center for Culture
and Art
Opera Singer
New York, New York

Rosemary Catacalos
Poet
San Antonio, Texas

William Daniels
Minister, Founder of Jubilee Center
Knoxville, Tennessee

Steven Jay
President, St. Louis Conservatory
and School of the Arts
St. Louis, Missouri

Gerald (Peter) Jemison
Arts Educator
Brooklyn, New York

Diego Navarette
Dean of Students, Pima College
Tucson, Arizona

John Outterbridge
Director, Watts Tower
Sculptor, Painter
Los Angeles, California

Geno Rodriguez
Visual Artist
President of Alternative Center
New York, New York

Elaine Thomas
Director
George Washington Carver Museum
Tuskegee, Alabama

Arts Exposure Panel

Margaret Burroughs
Professor of Humanities
Kennedy-King College
Chicago, Illinois

Leo T. Hale (Ebon Dooley)
Director, Neighborhood Art Center
Atlanta, Georgia

Richard Hill
Director, Native American Center
for the Living Arts
Niagara Falls, New York

Sue Loewenberg
Director, Artists in Prisons
Los Angeles, California

Arnold Mercado
Administrator
Houston, Texas

Merle Minda
Public Broadcasting Service
Minneapolis, Minnesota

Nilda Peraza
Director, Cayman Gallery
New York, New York

Ramona Sakiestewa
Visual Artist
New Mexico State Arts Commission
Santa Fe, New Mexico

Val Gray Ward
Executive Director
Kuumba Learning Center
Chicago, Illinois

Rene Yanez
Co-Director, Galeria de la Raza
San Francisco, California

Harold Youngblood
Coordinator
Black Theatre Alliance
New York, New York

Special Summer Projects, Tour Events, Community Cultural Centers Panel

Larry Anderson
Educator, Visual Artist
Tacoma, Washington

Phil Arnoult
Director, Baltimore Theatre Project
Baltimore, Maryland

Kenneth Billups
Chairman, Music Department
St. Louis Public Schools
St. Louis, Missouri

Maxine Brandenburg
Executive Director
Arts Development Service
Buffalo, New York

Antonino H. Lizaso
Composer, Conductor
Art Director, WPLG-TV
Miami, Florida

Lois McGuire
Executive Director
Karamu House
Cleveland, Ohio

Michael Nolan
Director, NAPNOC
Producer
San Francisco, California

Cleo Parker Robinson
Founder, New Dance Theatre
Denver, Colorado

Betty Blayton Taylor
Director, Arts Carnival
New York, New York

Eleanor Traylor
Professor of English
Montgomery College
Washington, D.C.

John Van Eyck
Regional Director
Executive Secretary
Actors' Equity Association
Chicago, Illinois

Marta Vega
Project Director
Phelps-Stokes Fund
New York, New York

Eleanor Yung
Director
Asian-American Dance Theatre
New York, New York

City Arts, Consortia Neighborhood Arts Services, State Arts Agencies Panel

Carolyn Curran
Co-Director, The Skills Exchange
New York, New York

Donovan Gray
Director
Arts Resource Services
Seattle, Washington

Shirley Franklin
Director
Bureau of Cultural Affairs
Atlanta, Georgia

Louis R. Leroy
Expansion Arts Coordinator
Arizona Commission on the Arts
Phoenix, Arizona

William Lewis
Instructor, Pima College
Writer, Actor
Tucson, Arizona

Eunice Lockhart-Moss
Administrator, Consultant
Milwaukee, Wisconsin

Jo Long
Program Director
Carver Community Cultural Center
Music Educator
San Antonio, Texas

Rose Robinson
Program Officer
Phelps-Stokes Fund
Washington, D.C.

E. Ray Scott
Executive Director
Michigan Council for the Arts
Detroit, Michigan

John Sinclair
President, Strata Association
Detroit, Michigan

Hazel Bryant
Opera Singer
Executive Director
Richard Allen Center for Culture
and Art
New York, New York

Rosemary Catacalos
Poet
San Antonio, Texas

William Daniels
Minister, Founder of Jubilee Center
Knoxville, Tennessee

Shirley Franklin
Director
Bureau of Cultural Affairs
Atlanta, Georgia

Richard Hill
Director
Native American Center for the
Living Arts
Niagara Falls, New York

Eunice Lockhart-Moss
Administrator, Consultant
Milwaukee, Wisconsin

Sue Loewenberg
Director, Artists in Prisons
Los Angeles, California

Diego Navarette
Dean of Students, Pima College
Tucson, Arizona

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Executive Director
Michigan Council for the Arts
Detroit, Michigan

John Van Eyck
Executive Secretary
Actors' Equity Association
Chicago, Illinois

Marta Vega
Project Director
Phelps-Stokes Fund
New York, New York

Policy Panel

Kenneth Billups
Conductor
Chairman, Music Department
St. Louis Public Schools
St. Louis, Missouri

Expansion Arts Grants

Program funds: \$8,123,679
Treasury funds: \$50,000
Private gifts: \$50,000

State Arts Agencies

To help state arts agencies and regional arts groups expand their programming in such areas as advocacy, coordination, and neighborhood arts services.

Program funds: \$224,000

**Alabama State Council
on the Arts**
Montgomery, Alabama

For the Prisons Program including a visual artist residency within a state prison; classes and workshops in piano for special needs groups in Tuscaloosa County; and a training program for the Wiregrass Sacred Harp Singers. \$27,500

**Arizona Commission on the Arts
and Humanities**
Phoenix, Arizona

For mini-grants and technical assistance to community-based arts organizations, and publicity and design services to rural arts organizations. 16,000

Connecticut Commission on the Arts
Hartford, Connecticut

For state-wide technical assistance workshops and individual consultations with experts for local neighborhood arts personnel. 20,000

Fine Arts Council of Florida
Tallahassee, Florida

For artists-in-residence in Greek, Black, Cuban-American, and rural communities. 25,000

Iowa State Arts Council
Des Moines, Iowa

For a program for deaf students including several artists-in-residence, workshops, arts festivals, performances, and publications by the students. 16,000

Iowa State Arts Council
Des Moines, Iowa

For a senior citizens' art program including workshops, an artist-in-residence at each site, and documentation. 15,000

Nebraska Arts Council Omaha, Nebraska	<i>For individual artist workshops at senior citizen locations.</i>	9,000
North Carolina Arts Council Raleigh, North Carolina	<i>For an arts education program within the prison system.</i>	6,000
Oklahoma Arts and Humanities Council Oklahoma City, Oklahoma	<i>For an arts-in-prisons program, including an artist-in-residence and week-long workshops.</i>	15,000
Pennsylvania Council on the Arts, Commonwealth of Harrisburg, Pennsylvania	<i>For the salary of a coordinator to organize a technical assistance program for the black performing arts in Pennsylvania.</i>	8,000
Rhode Island State Council on the Arts Providence, Rhode Island	<i>For workshops and classes in the visual and performing arts, exhibitions, performances, and technical assistance for the community and in the prisons.</i>	19,000
South Carolina Arts Commission Columbia, South Carolina	<i>For the Arts for Elders program; Arts for Teens program; Arts in Prisons program; Manning Avenue Free Studio; and the Neighborhood Arts Programs.</i>	32,500
Utah Arts Council Salt Lake City, Utah	<i>For productions, "Hands-on-Workshops," audience and sponsor development, and technical assistance seminars.</i>	10,000
Vermont Council on the Arts Montpelier, Vermont	<i>For the Touring Aid Program which provides subsidies to sponsors for performances and workshops by Vermont artists.</i>	5,000

Regional Tour Events

To help sponsoring organizations bring together arts groups within a region for festivals.

Program funds: \$201,280

Active Trading Company New York, New York	<i>For the Village Halloween Festival.</i>	\$7,000
Ashtabula Arts Center Ashtabula, Ohio	<i>For the Ashtabula Arts Festival.</i>	7,500
Brooklyn Arts and Culture Association Brooklyn, New York	<i>For the West Indian American Day Association's Labor Day Weekend Carnival and Festival.</i>	11,000
Carnegie Institute Pittsburgh, Pennsylvania	<i>For the Three Rivers Arts Festival.</i>	7,500
Charleston, City of Charleston, South Carolina	<i>For the Spoleto Mini-Festivals '79.</i>	7,000
Cultural Exchange Council of Tucson Tucson, Arizona	<i>For the sixth annual "Tucson, Meet Yourself and Friends" festival.</i>	4,000
Emanon Music Company Washington, D.C.	<i>For the "Tribute to Duke Ellington" festival.</i>	7,000
First Night Boston, Massachusetts	<i>For "First Night," a New Year's Eve festival of performing and visual arts.</i>	7,500
Junior League of Shreveport Shreveport, Louisiana	<i>For the "Red River Revel, A Celebration of the Arts."</i>	7,500
Madewood Arts Foundation New Orleans, Louisiana	<i>For the Madewood Arts Festival.</i>	10,000
Memphis, City of Memphis, Tennessee	<i>For the Schlitz Memphis Music Heritage Festival.</i>	8,500
Miami, University of Coral Gables, Florida	<i>For the Re-Encuentro Cubano 1979 festival.</i>	12,000

Middlesex, County of Brunswick, New Jersey	<i>For the New Jersey Teen Arts Festival.</i>	7,500
Milwaukee Inner City Arts Council Milwaukee, Wisconsin	<i>For the Sixth Annual Celebration of Community Arts Festival.</i>	18,280
Museum Without Walls Santa Cruz, California	<i>For Celebration Arts '79 Arts Festival.</i>	7,500
Old Philadelphia Development Corporation Philadelphia, Pennsylvania	<i>For the Avenue of the Arts Festival.</i>	5,000
Park West Redevelopment Task Force Milwaukee, Wisconsin	<i>For a three day performing arts festival for Small Is Beautiful Days.</i>	7,500
Portland, City of Portland, Oregon	<i>For "Artquake."</i>	15,000
Richmond Jubilees Richmond, Virginia	<i>For "June Jubilee."</i>	7,500
Seattle Folklore Society Seattle, Washington	<i>For the Northwest Regional Folklife Festival.</i>	8,000
South Carolina Arts Commission Columbia, South Carolina	<i>For the Foothills Festival.</i>	7,500
Summer Ithaca Ithaca, New York	<i>For the Ithaca Fall Celebration.</i>	10,000
Utah Arts Festival Salt Lake City, Utah	<i>For the Arts Festival.</i>	6,000
Wisconsin, University of Madison, Wisconsin	<i>For the Equinox Festival.</i>	5,000

Instruction and Training

For community arts projects that hold regular classes or workshops led by professional artists.

Program funds: \$2,666,072

Abraxas Foundation Marienville, Pennsylvania	<i>For a basic crafts skills and training program for young offenders in an alternative-to-incarceration community.</i>	7,500
Actors and Artists of Fayette County, Pennsylvania Uniontown, Pennsylvania	<i>For a program of workshops in the visual and the theater arts at four sites in Fayette County.</i>	1,800
African Heritage Dancers and Drummers Washington, D.C.	<i>For a training program in modern and traditional dance and music.</i>	10,000
Afro-American Datanamics Washington, D.C.	<i>For community-wide mural workshops resulting in the creation of six murals.</i>	7,500
Afro-American Total Theatre Arts Foundation New York, New York	<i>For a training program in the performing and visual arts and for a musical theater workshop in composition.</i>	27,500
Alameda County Neighborhood Arts Program Oakland, California	<i>For arts workshops and special events for the low-income neighborhoods in Alameda County.</i>	17,500
Amas Repertory Theater Bronx, New York	<i>For classes in theater arts, dance, and voice and for classes and touring for the Children's Theatre.</i>	15,000
American Authentic Jazz Dance Theatre New York, New York	<i>For a series of weekly free dance workshops for selected young dancers who have a special interest in jazz dance.</i>	6,000

Ames Society for the Arts Ames, Iowa	<i>For classes and workshops in visual arts, crafts, dance, and art therapy for the handicapped, juvenile offenders, children in rural communities, and senior citizens.</i>	7,500
An Claidheamh Soluis New York, New York	<i>For workshops and classes in traditional Irish music, dance, and instrument-making.</i>	7,500
Appalachian Research and Defense Fund Charleston, West Virginia	<i>To bring artists, musicians, and craftsmen into state mental hospitals to conduct classes for long-term inmates.</i>	10,000
Appalshop Whitesburg, Kentucky	<i>For the Mountain Review Program including workshops in writing and photography.</i>	17,500
Appalshop Whitesburg, Kentucky	<i>For the Roadside Theater's training program for the Appalachian community.</i>	15,000
Arena Players Baltimore, Maryland	<i>For the Youtheatre apprenticeship program in performing and theater arts for inner-city youth.</i>	10,500
Artists Collective Hartford, Connecticut	<i>For the training programs in music, dance, drama, and visual arts.</i>	22,500
Art Resources for Teachers and Students New York, New York	<i>For training in the traditional Chinese and Puerto Rican art forms, graphic arts, murals and folk crafts, and development of resource materials for teachers.</i>	22,500
Arts and Crafts Society of Portland Portland, Oregon	<i>For classes, workshops, and exhibitions in the visual arts and crafts.</i>	7,500
Arts Council Winston-Salem, North Carolina	<i>For administrative costs of a multi-arts program by "Art Is" House for local residents.</i>	5,000
Atlanta Arts Alliance Atlanta, Georgia	<i>For the Atlanta Children's Theatre's training program, and for a statewide tour by the Umbrella Players.</i>	7,500
Back Alley Theatre Washington, D.C.	<i>For a tuition-free theater workshop program for the community.</i>	20,000
Balkan Arts Center New York, New York	<i>For two folklife festivals featuring workshops and concerts and four workshops specializing in the cultural history of different immigrant communities.</i>	20,000
Ballet Folk of Moscow Moscow, Idaho	<i>For the summer workshop in dance.</i>	5,000
Basement Workshop New York, New York	<i>For the graphics and performing arts program including classes, workshops, and presentations.</i>	17,500
Bayfront NATO Erie, Pennsylvania	<i>For classes in dance, ceramics, photography, printmaking, painting, and music at the Martin Luther King Center.</i>	10,000
Better Boys Foundation Chicago, Illinois	<i>For a youth theater development program including classes in the theater arts.</i>	10,000
Beyond Baroque Foundation Venice, California	<i>For administrative costs and operating expenses.</i>	17,500
Bidwell Cultural and Training Center Pittsburgh, Pennsylvania	<i>For a music education program for children.</i>	10,000
Birmingham Creative Dance Group Birmingham, Alabama	<i>For performances, workshops, and classes in movement for senior citizens and the physically and emotionally handicapped.</i>	5,000
Black Academy of Music Seattle, Washington	<i>For public forums and concerts in jazz in the four-county Puget Sound area.</i>	17,500
Black Cultural Endowment Baltimore, Maryland	<i>For the Children's Hour, a series of workshops, classes, and exhibitions.</i>	7,500
Black Emergency Cultural Coalition New York, New York	<i>For the Prison Arts Program and the ICRY Program in which ex-inmates from the Prison Arts Program teach art to inner-city youth.</i>	17,500
Black Theatre Troupe Phoenix, Arizona	<i>For performing artists' workshops, Saturday's Children Program, artists-in-residence, and ethnic workshops throughout Arizona.</i>	20,000

Bloomington House of Music New York, New York	<i>For a community music project involving the Orff Schulwerk method, a community orchestra, concert series, and a summer music day camp program.</i>	5,000
Boricua College New York, New York	<i>For workshops in the performing arts and folk crafts, a bilingual newsletter, the art library and museum, and a regional tour.</i>	22,500
Boys Harbor New York, New York	<i>For the performing arts workshops and classes for young people in the East Harlem community.</i>	25,000
Brattleboro Music Center, Friends of the Brattleboro, Vermont	<i>For a Music Discovery Workshop program involving instrument training for residents of surrounding rural towns.</i>	3,000
Brookline Arts Center Brookline, Massachusetts	<i>For classes and workshops in the visual arts, crafts, and puppetry.</i>	7,500
Brown University Providence, Rhode Island	<i>For Rites and Reason, a community arts project in the performing and visual arts.</i>	25,000
Buffalo Black Dance Workshop Buffalo, New York	<i>For administrative costs for an educational touring program by the Museum of African and African-American Art and Antiquities.</i>	5,872
Buffalo Black Dance Workshop Buffalo, New York	<i>For dance classes including specialized movement classes for senior citizens.</i>	15,000
Bullock County Board of Education Union Springs, Alabama	<i>For arts and crafts workshops for county residents.</i>	3,000
Cacho's (Andrew) African Dancers and Drummers Washington, D.C.	<i>For training in African-American dance, modern dance, drumming, and folklore.</i>	15,000
Capitol Ballet Guild Washington, D.C.	<i>For the company's performances.</i>	17,500
Capitol Ballet Guild Washington, D.C.	<i>For a dance instruction program and concert series for the Anacostia community.</i>	25,000
Carbondale, City of Carbondale, Illinois	<i>For the Cultural Fine Arts and Exhibit-Lecture Series for community residents, physically disabled adults, and senior citizens.</i>	5,000
Carnegie Institute Pittsburgh Pennsylvania	<i>For a multi-arts instruction program at the Selma Burke Art Center.</i>	15,000
Casa Aztlan, Board of Directors of Chicago, Illinois	<i>For classes and workshops in the visual arts for Latinos.</i>	15,000
Centennial Concerts Bridgeport, Connecticut	<i>For a theater arts workshop for inner-city youth and adults.</i>	10,000
Center for Chamber Music at Apple Hill Farm East Sullivan, New Hampshire	<i>For the Young Musicians Development Program.</i>	7,500
Central Pennsylvania Village Crafts Port Matilda, Pennsylvania	<i>For workshops and classes in traditional Pennsylvania rural crafts.</i>	7,500
Changing Scene Theatre Denver, Colorado	<i>For classes and workshops in modern dance for elementary school students.</i>	5,000
Chicago Children's Choir, Friends of the Chicago, Illinois	<i>For musical training and performance experience for children.</i>	5,000
Chicago Children's Choir, Friends of the Chicago, Illinois	<i>For a program of musical training and performance experience for children from the Chicago metropolitan area.</i>	5,500
Children's Art Carnival New York, New York	<i>For the after school program for children ages four through 14.</i>	20,000
Children's Arts and Sciences Workshop New York, New York	<i>For classes in the performing arts.</i>	5,000

Children's Creative Project Santa Barbara, California	<i>For after school programs in performing and visual arts for children of low-income neighborhoods.</i>	7,500
Children's Museum of New Haven New Haven, Connecticut	<i>For "In, Out, Around and About," a multi-arts program, for the young handicapped and low-income families.</i>	5,000
Cityarts Workshop New York, New York	<i>For mural workshops for Lower East Side community groups, and for the resource center on public art projects.</i>	15,000
Clark Center for the Performing Arts New York, New York	<i>For the dance instruction programs.</i>	15,000
Collective Black Artists New York, New York	<i>For a music education program for professional artists, aspiring professional artists, and music educators.</i>	8,500
Community Arts Services Hilo, Hawaii	<i>For workshops and classes in dance and creative movement.</i>	5,000
Community Association of Schools for the Arts St. Louis, Missouri	<i>For training and performing experiences in music, dance, theater, and visual arts.</i>	20,000
Community Crafts Workshop Lewiston, Maine	<i>For an instruction program in the performing and visual arts by Craftschool.</i>	10,000
Community Environments New York, New York	<i>For the traveling workshop program.</i>	15,000
Community Film Workshop of Chicago Chicago, Illinois	<i>For a training program in 16mm film production for disadvantaged young people.</i>	20,000
Community Music Center San Francisco, California	<i>For programs providing music and dance training and performance opportunities for youth.</i>	10,000
Concept East Detroit, Michigan	<i>For free instruction in theater and dance for minority students and free consultant services to grassroots arts groups.</i>	20,000
Cooper Union for the Advancement of Science and Art New York, New York	<i>For the Saturday art program including classes in painting, drawing, architecture, and sculpture for youth in ghetto areas.</i>	7,500
Cornish Institute Seattle, Washington	<i>For a training program in music and dance for youth in western Washington state, including an instruction program for hearing impaired children.</i>	25,000
Council on the Arts for Cortland, New York Cortland, New York	<i>For salaries for professional instructors who conduct the visual arts activities.</i>	5,000
Creative Arts Community Toledo, Ohio	<i>For workshops in studio arts, music, theater, film, writing, and movement.</i>	5,000
Crossroads Community San Francisco, California	<i>For workshops and seminars in the performing and visual arts at The Farm and for the creation of an outdoor sculpture.</i>	12,500
Cultural Council Foundation New York, New York	<i>For En Foco's workshops in the visual arts and a workshop gallery for Spanish-speaking persons.</i>	10,000
Culture in Black and White Mobile, Alabama	<i>For a free training program in art, ceramics, dance, drama, music, photography, and creative writing for culturally deprived youngsters.</i>	17,500
Cumberland Museum Clintwood, Virginia	<i>For museum workshops in weaving, wood and stone sculpture, painting, oral history stories, poetry, and music.</i>	7,000
Dance Exchange Washington, D.C.	<i>For modern dance classes with senior citizens and young dancers.</i>	7,000
Dance Theatre of Harlem New York, New York	<i>For apprentice programs in wardrobe, stagecraft and music, and an artists-in-the-schools program.</i>	30,000
Dance Visions New York, New York	<i>For workshops in contemporary modern dance for the Harlem community.</i>	12,500

Dancer's Workshop Company of California San Francisco, California	<i>For the "Reachout Program," offering a leadership training program and including instruction in movement, dance and verbal communication for the ethnic minority communities.</i>	25,000
Dashiki Project Theatre New Orleans, Louisiana	<i>For the Creative Arts Workshop, providing instruction in drama, dance, and graphic arts.</i>	22,500
Dayton Contemporary Dance Company Dayton, Ohio	<i>For dance training activities.</i>	7,000
DeCordova and Dana Museum and Park Lincoln, Massachusetts	<i>For free art classes for elderly, and a regional tour event.</i>	10,000
Delaware Art Museum Wilmington, Delaware	<i>For programs and workshops in the visual arts for children, adults, senior citizens, the disabled, and prison inmates.</i>	2,500
Dell 'Arte Blue Lake, California	<i>For training in mime and other dramatic arts.</i>	2,500
Dixwell Children's Creative Arts Center New Haven, Connecticut	<i>For instruction in the performing and visual arts for inner-city children.</i>	17,500
Double Image Theatre New York, New York	<i>For training in the performing arts.</i>	7,500
Douglass (Frederick) Creative Arts Center New York, New York	<i>For a training program in literature and theater.</i>	12,500
Downtown Community TV Center New York, New York	<i>For workshops in television arts and related media services for low-income persons in Chinatown and the Lower East Side.</i>	10,000
Dume Spanish Theatre Woodside, New York	<i>For workshops for teenagers in theater techniques and Hispanic culture.</i>	10,000
Durham Arts Council Durham, North Carolina	<i>For the neighborhood arts, county, Heritage and special audience programs.</i>	10,000
Earth Onion Women's Theatre Washington, D.C.	<i>For workshops and performances of an original musical.</i>	4,000
East Bay Community Arts Project Berkeley, California	<i>For the Juvenile Justice Art Project offering workshops in the visual and performing arts and crafts and the Re-entry Weekend School at the Alameda County Juvenile Prison.</i>	12,500
East West Players Los Angeles, California	<i>For the theater's workshops and presentations.</i>	22,000
Ebony Talent Associates Creative Arts Foundation Chicago, Illinois	<i>For instruction in drama, dance, music, and creative writing for inner-city youth and adults.</i>	20,000
El Nuevo Teatro Pobre de America Hato Rey, Puerto Rico	<i>For basic operating costs to maintain ongoing programs.</i>	1,300
El Nuevo Teatro Pobre de America Hato Rey, Puerto Rico	<i>For workshops and productions exploring the roots of Puerto Rican culture.</i>	15,000
Emerson School New York, New York	<i>For a multi-arts instruction program for children and a summer project.</i>	20,000
Everyday People Monessen, Pennsylvania	<i>For expansion of the arts and crafts classes, Saturday workshops, and demonstrations.</i>	10,000
Exceptional Children's Foundation Los Angeles, California	<i>For classes in the visual arts and crafts for the mentally retarded.</i>	10,000
Evco Theatre Company Brooklyn, New York	<i>For workshops in the performing arts.</i>	5,000

Family of Man Foundation Providence, Rhode Island	<i>For the Circus Wagon Theatre's workshops in theater arts and touring in the New England and New York area.</i>	7,500
Fargo Public School District Fargo, North Dakota	<i>For community workshops in the performing, visual, and media arts for area residents.</i>	5,000
Festival Players Chattanooga, Tennessee	<i>For the Theater in the Parks—Summer 1978's workshops for apprentices.</i>	5,000
Film News Now Foundation New York, New York	<i>For ethnically diverse students in intensive instruction in Super 8 filmmaking.</i>	7,500
First All Children's Theatre Company New York, New York	<i>For a theater training and performing program for New York City children.</i>	10,000
Floating Foundation of Photography New York, New York	<i>For programs in photography for neighborhood children, prison inmates, and ex-offenders.</i>	10,000
Free Southern Theatre New Orleans, Louisiana	<i>For a training program for youth in the performing arts, including workshops, acting classes, set and costume design, makeup, and theater management.</i>	14,845
Frog Hollow Craft Association Middlebury, Vermont	<i>For Vermont State Craft Center's program in crafts including training of apprentice instructors for children, rural groups, and senior citizens.</i>	9,625
Fun Encounter Theatre Daly City, California	<i>For a community-based theater project using the concepts of socio-drama, improvisation, puppetry, and audience participation.</i>	5,000
Grand Trine New York, New York	<i>For dance training and performances for young adults.</i>	10,000
Greater Birmingham Arts Alliance Birmingham, Alabama	<i>For art classes and performances for the disadvantaged.</i>	6,000
Greater Jamaica Development Corporation Jamaica, New York	<i>For Art-Go-Round, workshops in the visual and performing arts for school children at the Jamaica Arts Center.</i>	5,930
Growth Through the Arts and Museum New York, New York	<i>For a training program in art and museum resources for children and teachers in the public schools.</i>	12,500
Grupo de Artistas Latinoamericanos Washington, D.C.	<i>For Teatro Hispano's Workshop training program in theater arts for Spanish-speaking persons.</i>	7,500
Haight-Ashbury Community Development Corporation San Francisco, California	<i>For training in the visual and performing arts for young people and adults of the Haight-Ashbury community.</i>	12,500
H.O.P.E. Development Houston, Texas	<i>For the Black Arts Center's training program in theater for the community.</i>	15,000
Ile-Ife Black Humanitarian Center Philadelphia, Pennsylvania	<i>For classes in visual arts and dance.</i>	20,000
Independent Eye Lancaster, Pennsylvania	<i>For 12 workshop residencies in the Mid-Atlantic region on the use of improvisation to create performance pieces.</i>	4,500
Inquilinos Boriculas en Accion Boston, Massachusetts	<i>For the "Areyto" program offering workshops and presentations in the visual arts.</i>	7,500
James (William) Association Santa Cruz, California	<i>For the Prison Literary Program in the California State Penal System.</i>	5,000
James (William) Association Santa Cruz, California	<i>For the Vacaville Arts Program offering classes in visual arts, ceramics, printmaking, and poetry to the inmates of the California State Penal System.</i>	5,000
Jazz Development Workshop Detroit, Michigan	<i>For administrative costs and a season of weekly rehearsals and workshops for the New Detroit Jazz Ensemble Repertory Orchestra.</i>	7,500
JCCEO Community Theatre Birmingham, Alabama	<i>For productions and a training program in the performing arts for disadvantaged youth in the community schools offered by the Black Fire Company.</i>	15,000

Jenkintown Music School Jenkintown, Pennsylvania	<i>For the scholarship program.</i>	3,500
Johnson (James Weldon) Community Centers New York, New York	<i>For workshops in photography, poetry, and clay sculpture.</i>	7,500
Julian Company Theatre San Francisco, California	<i>For a workshop series for the community and theater workers, and training for production of Lavabed Wardance.</i>	5,000
Kalihi-Palama Culture and Arts Society Honolulu, Hawaii	<i>For culture and arts programs for the residents of Kalihi-Palama.</i>	10,000
Kentuckiana Metroversity Louisville, Kentucky	<i>For the Youth Arts Program, a consolidation of Youth Arts and Innercity Dance.</i>	25,000
Knoxville Urban Ministry Knoxville, Tennessee	<i>For a multi-arts Appalachian-based project.</i>	15,000
Kuumba Community Theatre Chicago, Illinois	<i>For an instruction program in theater arts, modern dance, and touring throughout the community.</i>	20,000
Kuumba Learning Center Washington, D.C.	<i>For demonstrations in the visual and performing arts and the Southeast Festival of the Arts.</i>	17,500
Kuumba Learning Center Washington, D.C.	<i>For the Ebony Impromptu Theatre Company's workshops in the performing arts, intensive studio work, and touring throughout the community.</i>	12,500
Latin American Youth Center Washington, D.C.	<i>For a series of workshops and seminars including instruction in music for community residents.</i>	9,000
Lawrence Arts Center Lawrence, Kansas	<i>For workshops and classes in dance, mime, crafts, and visual arts for the handicapped, senior citizens, and ethnic minorities.</i>	5,000
Learning Guild Boston, Massachusetts	<i>To bring school assembly programs to those rural school systems which have severely restricted supplementary programs in the arts.</i>	12,000
Liga Estudiantes de Arte de San Juan San Juan, Puerto Rico	<i>For classes in painting, ceramics, sculpture, photography, and printmaking.</i>	12,500
Lloyd (Alice) College Pippa Passes, Kentucky	<i>For classes in the visual arts, crafts, and performing arts; the Appalachia Summer Theatre program; an artist-in-residence for the visual arts program; touring of the drama troupe; and the "Our Appalachia Day" event.</i>	12,500
Loft Film and Theatre Center Bronxville, New York	<i>For workshops in filmmaking, photography, theater, and music.</i>	7,500
Lomax-Hannon Junior College Greenville, Alabama	<i>For classes and workshops in the visual and performing arts for children and young adults.</i>	5,000
Lower East Side Printshop New York, New York	<i>For community workshops in the graphic arts.</i>	5,000
Macon County Fine Arts Manifesto Tuskegee, Alabama	<i>For an instruction and training program in visual arts, dance, music, and other disciplines throughout Macon County.</i>	10,000
Madison Community Access Center Madison, Wisconsin	<i>For a training program in videotape productions, involving ethnic and racial minorities, senior citizens, and the handicapped.</i>	10,000
Manchester Craftsmen's Guild Pittsburgh, Pennsylvania	<i>For training in ceramic art, photography, and textiles to the elderly, the emotionally disturbed, black school-age children, and students in correctional institutions.</i>	22,500
Manna House Workshops New York, New York	<i>For a program in the performing arts, including classes, workshops, and rehearsal space for the Harlem community.</i>	12,500
Metropolitan Cultural Arts Center Minneapolis, Minnesota	<i>For classes and performances in the visual and performing arts.</i>	15,000

Metropolitan School for the Arts Syracuse, New York	<i>For instruction in the performing and visual arts.</i>	15,000
Mexican American Culture Development Homestead, Florida	<i>For instruction by the Mariachi Music School for migrant workers and their families.</i>	7,500
Milwaukee County War Memorial Performing Arts Center Milwaukee, Wisconsin	<i>For classes and workshops in theater arts for senior citizens, the handicapped, the incarcerated, and the economically deprived.</i>	5,000
Mission Neighborhood Centers San Francisco, California	<i>For a program in alternative theater for actors, technicians, and designers.</i>	10,000
Mississippi Band of Choctaw Indians Philadelphia, Mississippi	<i>For the tribal arts and crafts program.</i>	10,000
Model Valley Economic Development Corporation Clarefield, Tennessee	<i>For a training program in crafts for the Clearfork Valley.</i>	9,000
Monroe County Rural Heritage Alliance Union, West Virginia	<i>For a crafts program of workshops and classes.</i>	5,020
Mt. San Antonio Council, Camp Fire Girls of Claremont, California	<i>For music training and performances for low-income Black, Chicano, and American Indian communities.</i>	10,000
Nashville Children's Theatre Nashville, Tennessee	<i>For a training program in theater arts for children.</i>	30,000
National Black Theatre Workshop New York, New York	<i>For classes and workshops in the theater arts.</i>	30,000
Neighborhood Arts Center Atlanta, Georgia	<i>For "Art as an Integral Part of Our Lives," a program of instruction and training in the visual and performing arts and crafts.</i>	20,000
Neighborhood Music School New Haven, Connecticut	<i>For instrumental music instruction for inner-city minority children.</i>	5,000
New Dance Theatre Denver, Colorado	<i>For a training program in modern dance, jazz, and ballet by the Cleo Parker Robinson Dance Ensemble.</i>	20,000
New England Conservatory of Music Boston, Massachusetts	<i>For the Community Services Musical Instruction program including instrumental or voice lessons, participation in a performing ensemble, and a theory class.</i>	7,500
New Heritage Repertory Theatre New York, New York	<i>For the experimental and training workshop in theater arts and a "bus-in" program for senior citizens.</i>	15,000
New Muse Community Museum of Brooklyn Brooklyn, New York	<i>For a workshop program in the performing arts, visual arts, and crafts for the disadvantaged community.</i>	7,500
New Place Tampa, Florida	<i>For a program in the performing arts, theater arts, and dance.</i>	15,000
New Playwrights' Theatre of Washington Washington, D.C.	<i>For a training program for theater artists, primarily young American playwrights.</i>	10,000
New Rochelle Community Action Agency New York, New York	<i>For workshops in creative modern dance and ethnic dance for children, teenagers, and adults.</i>	5,000
New School for the Arts Montclair, New Jersey	<i>For instruction and training in the performing arts for the residents of Essex County.</i>	5,000
New York City Hispanic-American Dance Company New York, New York	<i>For a dance workshop training program for low-income persons between the ages of six and 18.</i>	25,000
Norman Firehouse Art Center Norman, Oklahoma	<i>For a program to instruct and train neighborhood youth in the creation of a community-based street theater.</i>	6,230

Northeast Georgia Area Planning and Development Commission Athens, Georgia	<i>For a program offering participation in community-based arts projects for the elderly.</i>	10,000
Off Center Theatre New York, New York	<i>For a program to instruct and train neighborhood youth in the creation of a community-based street theater.</i>	8,500
Olatunji Center of African Culture New York, New York	<i>For a training program in African culture.</i>	25,000
Operation Outreach Cairo, Illinois	<i>For a program in arts and crafts for the Cairo community.</i>	10,000
Parker (Charlie) Memorial Foundation Kansas City, Missouri	<i>For concerts in conjunction with the "Diamond Jazz Jubilee."</i>	5,500
Parker (Charlie) Memorial Foundation Kansas City, Kansas	<i>For workshops in the visual and performing arts and crafts.</i>	10,000
Pasadena Art Workshops Pasadena, California	<i>For instruction in the visual and performing arts, crafts, and video arts for the community.</i>	7,500
People's Heritage Milwaukee, Wisconsin	<i>For a training program for a young people's theater touring company.</i>	7,500
Performing Arts Workshop San Francisco, California	<i>For workshops and public school instruction in theater and dance for youth, and technical assistance for public school teachers.</i>	20,000
Philadelphia Dance Company Philadelphia, Pennsylvania	<i>For a training and performing program in dance for inner-city youth.</i>	20,000
Printmaking Workshop New York, New York	<i>For support and documentation of a community workshop program in the graphic arts for the community.</i>	10,000
Prints in Progress Philadelphia, Pennsylvania	<i>For printmaking workshops for inner-city communities.</i>	17,500
Public Art Workshop Chicago, Illinois	<i>For a storefront mural, photography workshops, conference, and seminars.</i>	10,000
Public Interest Advisory Council Los Angeles, California	<i>For a dance training program in ballet and modern dance, performance techniques, and choreography and compositional ideas.</i>	7,500
Puerto Rican Culture, Institute for San Juan, Puerto Rico	<i>For El Coqui's workshops, presentations, and festivals.</i>	7,500
Puerto Rican Dance Theatre New York, New York	<i>For a dance program in ballet, modern dance, and primitive and flamenco techniques.</i>	15,000
Puerto Rican Traveling Theatre Company New York, New York	<i>For the youth training unit in the theater arts.</i>	25,000
Puerto Rican Workshop New York, New York	<i>For the Art Studio Workshop Project providing classes and workshops in the visual arts for the El Barrio community.</i>	7,500
Riverside Church in the City of New York New York, New York	<i>For training workshops in dance, voice, and drama for the children of the community.</i>	5,000
Rutgers, the State University of New Jersey New Brunswick, New Jersey	<i>For performances, workshops, and lecture-demonstrations for the Hispanic community.</i>	8,500
R'Wanda Lewis Afro-American Dance Company Los Angeles, California	<i>For classes in ballet, modern dance, Afro-Haitian dance, drama, costume construction, and stage make-up; 20 percent of the participants have hearing impairments.</i>	10,000
St. Croix School of the Arts Christiansted, Virgin Islands	<i>For instruction in visual arts, crafts, and performing arts.</i>	10,000
St. Croix School of the Arts Christiansted, Virgin Islands	<i>For basic operating costs of ongoing programs.</i>	5,000
St. Elmo's Village Los Angeles, California	<i>For workshops and festivals in the performing arts and crafts for children and adults.</i>	15,000

St. Joseph's Historic Foundation Durham, North Carolina	<i>For classes in drawing, printmaking, silkscreen, fabric processes, and stained glass for low-income communities.</i>	5,000
St. Mary's Episcopal Church Washington, D.C.	<i>For free weekly poetry workshops for senior citizens by an artist-in-residence at the Roosevelt, a nutrition center and a large community day center.</i>	5,000
Salt City Playhouse Performing Arts Center Syracuse, New York	<i>For training in the performing arts.</i>	7,500
Samahan Philippine Dance Company San Diego, California	<i>For a series of dance programs, lecture-demonstrations, workshops, and exhibits throughout the county.</i>	5,000
San Francisco African-American Historical and Cultural Society San Francisco, California	<i>For photography workshops for inner-city youth and adults.</i>	10,000
San Francisco, City of San Francisco, California	<i>For workshops in crafts that are traditional to the Bay Area Indians.</i>	7,500
Santa Barbara Gazebo Theatre One Santa Barbara, California	<i>For a state-wide California Youth Theatre for young adults.</i>	10,000
School of Performing Arts St. Thomas, Virgin Islands	<i>For an eight-week series of workshops and classes offered by the New World Quartet, and a "sit-in" performance of Handel's Messiah.</i>	10,000
Settlement Music School of Philadelphia Philadelphia, Pennsylvania	<i>For music instruction for the Philadelphia prison system and expansion of programs for the handicapped.</i>	10,000
Seward Park Art Studio Art Advisory Council Seattle, Washington	<i>For workshops and lectures in visual arts and crafts and for scholarships to participants from low-income groups.</i>	10,000
Sign of the Times Cultural Workshop and Gallery Washington, D.C.	<i>For workshops in the fine and performing arts and for support of black studies.</i>	10,000
Silvera (Frank) Writers Workshop Foundation New York, New York	<i>For a workshop for playwrights.</i>	10,000
Society of the Third Street Music School Settlement New York, New York	<i>For the ethnic music program and expansion of an ethnic arts program offering dance, art, and drama.</i>	10,000
Southwest Craft Center San Antonio, Texas	<i>For the Saturday Morning Discovery Program, and the Senior Discovery Program, offering instruction in fine arts, crafts and performing arts.</i>	15,000
Spirit of St. Louis Drum and Bugle Corps St. Louis, Missouri	<i>For musical instruction for low-income minority youth.</i>	3,500
Stand, Incorporated Derby, Connecticut	<i>For workshops in the uses of radio and video for the Lower Naugatuck Valley.</i>	5,000
Studio Museum in Harlem New York, New York	<i>For the Cooperative School Program offering instruction in the visual arts, puppet-making, and mask-making.</i>	10,000
Symbrinck Associates Williamsport, Pennsylvania	<i>For the Williamsport Drama Workshop.</i>	6,500
Symbrinck Associates Williamsport, Pennsylvania	<i>For a training program in theater for high school and college students, and a workshop in educational theater for prison inmates.</i>	10,500
Taller Puertorriqueno Philadelphia, Pennsylvania	<i>For workshops in visual arts, graphic arts, crafts, and photography for the Spanish-speaking population of Pennsylvania and the Delaware Valley.</i>	5,000
Theatre for the Forgotten New York, New York	<i>For theater workshops in correctional facilities, and a summer training and performance program for youth.</i>	10,000

Theatre of the Performing Arts Shreveport, Louisiana	<i>For a tour event and training in theater arts for the community including senior citizens, the retarded, and inmates of correctional centers.</i>	12,500
Tomorrow's World Art Center Washington, D.C.	<i>For the "Roving Art Workshop," including classes in painting, drawing, crafts, graphics, dance, and design; a free summer art day camp and arts programs in the D.C. Jail, and Lorton Youth Correctional Center.</i>	12,500
Tri-State Ballet Company Upper Darby, Pennsylvania	<i>For a dance training program for black students.</i>	3,700
United Nautical Cadets Bronx, New York	<i>For the "Development of Youth" music instruction program.</i>	5,000
United Projects San Francisco, California	<i>For music and dance training classes for teens and young adults.</i>	17,500
Virginia (University of) Clinch Valley College Wise, Virginia	<i>For a dance training program for children and adults in the community and for administrative costs for Pro-Art Association.</i>	5,000
West Side Players Louisville, Kentucky	<i>For a program offering experience in theater to inner-city youth.</i>	12,500
White Mountains Art and Music Festival Jefferson, New Hampshire	<i>For "Arts Instruction and Training in New Hampshire's North County," including a summer arts and music festival.</i>	10,000
Women Make Movies New York, New York	<i>For training in filmmaking and film production.</i>	12,500
Women's Community Los Angeles, California	<i>For a training program offering fellowships and art supplies to ex-offenders, ex-drug users, handicapped, elderly, and other disadvantaged persons.</i>	10,000
Women's Studio Collective Rosendale, New York	<i>For classes and workshops in printmaking, lithography, textile printing, drawing, and collage.</i>	7,500
Xavier University of Louisiana New Orleans, Louisiana	<i>For the Audubon Arts Center's visual and performing arts classes for the black community.</i>	10,000
Young Filmmakers Foundation New York, New York	<i>For a media training program and scholarship assistance.</i>	15,000
Young Saints Scholarship Foundation Los Angeles, California	<i>For a training program in the performing and video arts for youth.</i>	20,000
Your Heritage House Detroit, Michigan	<i>For classes and workshops in dance, choreography, and staging for children, adults, and senior citizens.</i>	5,000
Your Heritage House Detroit, Michigan	<i>For an artist-in-residence program providing classes and lectures.</i>	2,500
Your Heritage House Detroit, Michigan	<i>For a fine arts program for youth, including an artist-in-residence.</i>	20,750
Youth Theatre Interactions Yonkers, New York	<i>For a theater arts workshop program including dance and music instruction for youth.</i>	10,000

Arts Exposure

To support public presentations—such as performances, exhibitions, and festivals—that include workshops in which community residents can participate. Many projects are designed to reach people who usually do not have access to the arts or to promote cultural exchange among people of different ages, races, or socio-economic backgrounds.

Program funds: \$1,741,240

Aims of Modzawe
Long Island, New York

For classes and performances by the Dinizulu African Dancers, Drummers, and Singers.

\$10,000

Afro-American Historical and Cultural Museum Philadelphia, Pennsylvania	<i>For a six-week series of filmmakers and their films at five area arts museums.</i>	17,500
Akwesasne Library Cultural Center Hogansburg, New York	<i>For workshops and classes in native Mohawk arts.</i>	5,000
Alaska, University of Anchorage, Alaska	<i>For an artist-in-residence program and the Third Age Theatre Project.</i>	8,500
Alternate Center for International Arts New York, New York	<i>For an exhibition of Afro-American artists.</i>	9,000
Alternate Center for International Arts New York, New York	<i>For music performances and exhibits in the visual arts.</i>	15,000
Alvin Ailey Repertory Ensemble New York, New York	<i>For performances and workshops by the Repertory Ensemble in prisons, public schools, hospitals, and rehabilitation centers.</i>	10,000
American Black Artists Detroit, Michigan	<i>For the Cultural Opportunity for Direct Exchange program, including art classes and performances.</i>	15,000
American Institute for Cultural Development San Francisco, California	<i>For artists in schools and community centers, to develop audiences through lectures for low-income persons.</i>	10,000
American Revolutionary Road Company Johnson City, Tennessee	<i>For developing theater through touring plays in Appalachian communities.</i>	12,500
Appalachian Craftsmen Huntington, West Virginia	<i>For a program of handicrafts native to the Appalachian region including marketing of goods.</i>	10,000
Arkansas Arts Center Foundation Little Rock, Arkansas	<i>For the State Services program, including traveling exhibits, performances, and workshops.</i>	15,000
Art Safari New York, New York	<i>For the African arts exhibit and workshop series and for the development of an Hispanic art program.</i>	10,000
Art Without Walls New York, New York	<i>For an arts center in prisons, hospitals, and other institutions.</i>	8,000
Artes Chicano Denver, Colorado	<i>For a regional tour of the western states with a program combining music, dance, and theater representations of the Chicano culture.</i>	12,500
ArtiCulture Cambridge, Massachusetts	<i>For a training program for youth and a free performing arts series for senior citizens.</i>	5,000
Artists in Prison Los Angeles, California	<i>For the prison art program and the development of a writing and performance workshop.</i>	10,000
ArtKare Dayton, Ohio	<i>For a fine arts program serving Dayton area nursing home residents.</i>	5,000
Artreach Milwaukee Milwaukee, Wisconsin	<i>For workshops and performances and to assure access for institutionalized persons to cultural events.</i>	7,500
Arts for Racial Identity New York, New York	<i>For the artists-in-schools program.</i>	15,000
Asian American Dance Theatre New York, New York	<i>For classes in traditional and modern dance for the Chinese community, a tour to rural communities, and concerts in New York City.</i>	10,000
Ballet Folklorico de Albuquerque Albuquerque, New Mexico	<i>For workshops and research in the music, dance, and folk arts of New Mexico.</i>	7,400
Ballet Theatre of the Virgin Islands St. Thomas, Virgin Islands	<i>For the professional training program in dance, including scholarships.</i>	15,000
Barter Foundation Abingdon, Virginia	<i>For production clinics for teachers and community theater personnel and for lectures and workshops in the Theatre Lore series.</i>	7,500

Bilingual Foundation of the Arts Los Angeles, California	<i>For a tour of the play, Uprooted, in the Latino communities of southern California.</i>	15,000
Bilingual Foundation of the Arts Van Nuys, California	<i>For workshops in the theater arts for the Hispanic American Theatre.</i>	15,000
Black Experience Ensemble Albany, New York	<i>For the production of three plays with workshops and seminars.</i>	5,000
Black Spectrum Theatre Company St. Albans, New York	<i>For the theater demonstration program with performances throughout southeastern Queens.</i>	10,000
Black Theatre Alliance New York, New York	<i>For the Black Theatre Alliance's programs, including the annual festival.</i>	30,000
Bodacious Buggerrilla Los Angeles, California	<i>To record oral histories of important jazz musicians and to produce four videotapes.</i>	17,500
Bread and Roses Benefit Agency Mill Valley, California	<i>For programming offered to institutionalized persons.</i>	5,000
Brockman Gallery Productions Los Angeles, California	<i>For a film festival, symposia, the mural program, and a visual arts exhibition.</i>	10,000
CAFAM III Washington, D.C.	<i>For media services and technical assistance to local artists.</i>	15,000
Carpethag Theatre Knoxville, Tennessee	<i>For workshops in theater crafts and for four plays.</i>	7,500
Casa de la Raza Santa Barbara, California	<i>For a bilingual/bicultural community cultural center.</i>	10,000
Casa Hispana de Bellas Artes San Francisco, California	<i>For a program in Raza culture, including bilingual projects and publications.</i>	12,500
Cell Block Theatre Corporation New York, New York	<i>For theater and writing programs for inmates and pre-release parolees in New York State prisons.</i>	10,000
Central Area Citizens Committee of Seattle Seattle, Washington	<i>For the Black Arts/West Theatre, including instruction in theater arts and dance.</i>	20,000
Centre d'Heritage Franco-American Lewiston, Maine	<i>For community projects and a bilingual workshop.</i>	4,000
Chicago Black Ensemble Chicago, Illinois	<i>For a four-play season.</i>	10,000
Children's Museum of Inquiry and Discovery Washington, D.C.	<i>For performances exhibits, and workshops with children unable to take advantage of Washington's cultural resources.</i>	10,000
Chinatown Building and Education Foundation Philadelphia, Pennsylvania	<i>For workshops and exhibitions in the Chinese arts.</i>	15,000
Christina Cultural Arts Center Wilmington, Delaware	<i>For the arts tutorial and instruction program.</i>	7,500
Community Theatre Arts Workshop San Francisco, California	<i>For projects in film and three theater productions.</i>	7,500
Corvallis Arts Council Corvallis, Oregon	<i>For an artist-in-schools program for rural schools.</i>	4,500
Craft and Folk Art Museum Incorporating the Egg and the Eye Los Angeles, California	<i>For the third annual Festival of Masks held in October 1978.</i>	5,000
Creative Growth Oakland, California	<i>For workshops and exhibits featuring art work by the handicapped.</i>	12,500
Cultural Council Foundation New York, New York	<i>For the Glines' productions and exhibitions of plays, films, visual artists, poets, and special events.</i>	5,000

Cultural Council Foundation New York, New York	<i>For the Margaret Gate Institute's art and design projects for hospitals.</i>	7,500
Cultural Council Foundation New York, New York	<i>For The First Water's mixed-media film presentation on black perspectives in the arts.</i>	7,500
Davis and Elkins College Elkins, West Virginia	<i>For theater productions for the community.</i>	15,000
District of Columbia, University of Washington, D.C.	<i>For the Black Film Institute's film and lecture presentations.</i>	10,000
Douglass (Frederick) Museum of African Art Washington, D.C.	<i>For transportation to the museum for low-income persons and for special workshops and programs in conjunction with exhibits.</i>	12,500
Dubuque, City of Dubuque, Iowa	<i>For an arts program for elementary school children and tickets and transportation to cultural events for senior citizens.</i>	5,000
East Bay Music Center Richmond, California	<i>For instruction and performances in the visual and performing arts to include disadvantaged and the handicapped.</i>	7,500
El Centro Campesino Cultural San Juan Bautista, California	<i>For a lecture and art workshop series with theatrical and dance performances.</i>	6,000
El Paso Community College El Paso, Texas	<i>For the Chicano Cultural Art Program's presentations and workshops in the performing arts.</i>	7,500
El Puerto Rican Playwrights New York, New York	<i>For three plays, two video films, and an audiovisual library for the exposure of Hispanic work.</i>	5,000
El Renacimiento Renaissance Publication Lansing, Michigan	<i>For a film for distribution to the Hispanic community on the Puerto Rican lifestyle.</i>	5,000
El Teatro de la Esperanza Santa Barbara, California	<i>For a traveling festival by music and theater groups, including workshops for senior groups and the handicapped, and a performance at Lompoc Federal Correctional Institute.</i>	14,000
Family, Ex-Inmates of Correction Facilities New York, New York	<i>For the Prison Arts Theatre Repertory Company and the technical training program.</i>	12,000
Florida Studio Theatre Sarasota, Florida	<i>For the production and touring of original theater to institutions and communities.</i>	5,000
Fondo del Sol Washington, D.C.	<i>For multi-arts instruction, workshops, and a national film exhibition program for the Hispanic community.</i>	15,000
Foundation for the Vital Arts New York, New York	<i>For instruction and touring performances in dance.</i>	17,500
Free Movies New York, New York	<i>For film and media programs with artists from disadvantaged areas.</i>	10,000
Free Street Theater Chicago, Illinois	<i>For workshops and touring programs for the aging and the handicapped.</i>	17,500
Friends Mime Theatre Milwaukee, Wisconsin	<i>For performances and workshops for the community including the handicapped, the elderly, and the institutionalized.</i>	12,500
Friends of Puerto Rico New York, New York	<i>For exhibitions related to Hispanic culture.</i>	3,500
Garden State Ballet Foundation Newark, New Jersey	<i>For theater performance workshops for the elderly and the institutionalized.</i>	15,000
Gateway Dance Theatre Des Moines, Iowa	<i>For dance workshops and performances.</i>	3,500
Gateway Dance Theatre Des Moines, Iowa	<i>For workshops and performances in dance.</i>	3,500

Germantown Theatre Guild Philadelphia, Pennsylvania	<i>For the Almost Free Theatre, including acting workshops and tour productions.</i>	5,000
Grand Valley State Colleges Allendale, Michigan	<i>For the Neighborhood Theatre for expanded performances and workshops.</i>	15,000
Greater Hartford Arts Council Hartford, Connecticut	<i>For a theater youth program, including workshops and presentations.</i>	5,000
Guthrie Theatre Foundation Minneapolis, Minnesota	<i>For touring to senior citizen centers and hospitals.</i>	10,000
Harford Community College Bel Air, Maryland	<i>For the Edwin Booth Theater's performances and workshops in theater arts.</i>	10,000
Harlem Children's Center New York, New York	<i>For workshops and symposia related to community children's theater.</i>	10,000
Harlem Cultural Council New York, New York	<i>For Dancemobile, the Dance Festival, and the Harlem Performance Center.</i>	25,000
Heritage Family Theatre Dance Ensemble Spokane, Washington	<i>For dance and theater classes for isolated communities.</i>	3,500
Holder (Frank) Dance Company Greensboro, North Carolina	<i>For a six-week tour of southern Appalachia.</i>	6,000
Hospital Audiences New York, New York	<i>For the Prison Arts Program including visual and performing arts workshops and performances.</i>	10,000
Hudson Valley Freedom Theatre Newburgh, New York	<i>To support administrative costs.</i>	15,000
Hudson Valley Freedom Theatre Newburgh, New York	<i>For performances and workshops in the performing arts.</i>	20,000
India, Inc. San Luis Obispo, California	<i>For art workshops, festivals, and lectures.</i>	7,500
India, Inc. San Luis Obispo, California	<i>For workshops, murals, festivals, lectures for the community, and special audiences.</i>	7,000
Inner City Cultural Center Los Angeles, California	<i>For Co-Real Artists' dramatic productions.</i>	12,500
Instituto Dominicano de Difusion Cultural New York, New York	<i>For three presentations in dance, theater, poetry, and music of Caribbean and Hispanic origin.</i>	5,000
International Art of Jazz Stony Brook, New York	<i>For workshops and performances in jazz for retarded persons.</i>	7,500
International Arts Relations New York, New York	<i>For children's theatre workshops, touring performances, and the gallery.</i>	10,000
Iron Clad Agreement Pittsburgh, Pennsylvania	<i>For an outreach theater production.</i>	7,500
Jazzmobile New York, New York	<i>For the musical workshop program in which young musicians are instructed by professionals.</i>	35,000
King County Arts Commission Seattle, Washington	<i>For artists-in-residence at therapeutic and rehabilitative institutions.</i>	5,000
Kitani Foundation Columbia, South Carolina	<i>For performing arts activities for the general public, inmates of correctional facilities, mentally retarded, youthful offenders, and economically depressed populations.</i>	12,500
Library Creative Drama Boston, Massachusetts	<i>For an art program for inner-city children in the Boston and Cambridge public libraries.</i>	8,000
Library Theatre Washington, D.C.	<i>For the "Books Alive" program of original fully-staged theatrical performances for inner-city public school children.</i>	10,000

Library Theatre Washington, D.C.	<i>For Lettumpplay's series of workshops in music and community concerts featuring jazz artists.</i>	8,500
Lincoln Center for the Performing Arts New York, New York	<i>For the Community Holiday Festival and children's matinees offering free performances to families and school children from the five boroughs of New York.</i>	20,000
Living Gallery Pasadena, California	<i>For the improvisational theatre program including tours, workshops, and performances.</i>	7,500
Lorton Art Program Washington, D.C.	<i>For workshops in the visual arts for inmates and ex-offenders.</i>	5,000
Los Angeles Theaseum Hollywood, California	<i>For workshops and video reproductions of jazz performances.</i>	3,500
Mariano Parra Spanish Dance Company New York, New York	<i>For lecture-demonstration concerts offering programs in Spanish dance.</i>	7,500
Massachusetts Prison Art Project Framingham, Massachusetts	<i>For the prison art program including workshops in the visual and performing arts.</i>	17,500
Metro Theatre Circus St. Louis, Missouri	<i>For workshops in children's theatre and art education with inner-city youth.</i>	7,500
Millan Theatre Company Detroit, Michigan	<i>For the Detroit Repertory Theatre's fellowship program.</i>	10,000
Milwaukee Inner City Arts Council Milwaukee, Wisconsin	<i>For the Training Institute including workshops in the visual and performing arts.</i>	12,000
Mississippi Inter-Collegiate Opera Guild Jackson, Mississippi	<i>For youth and adult exposure to opera.</i>	7,500
Music and Art Development Jamaica Plains, New York	<i>For multi-disciplined arts workshops throughout the community.</i>	3,500
National Association of Negro Musicians St. Louis, Missouri	<i>For a production of Scott Joplin's Treemonisha and for "Jazz on the Riverfront."</i>	10,000
National Association of Neighborhoods Washington, D.C.	<i>For a conference and festival including performances in theater, dance, music, art classes, exhibits, and special events.</i>	9,000
Native American Center for the Living Arts Niagara Falls, New York	<i>For a cultural exchange Pow Waw to include exhibitions of artifacts, crafts, traditional cooking, social dancing, and specialty dances.</i>	10,000
Native American Center for the Living Arts Niagara Falls, New York	<i>For an exhibition, dance, and lecture with an artist-in-residence program.</i>	15,000
New Brunswick, City of New Brunswick, New Jersey	<i>For workshops, performances, and exhibits involving the community.</i>	10,000
New Hampshire Music Festival Center Harbor, New Hampshire	<i>For a concert program in schools and in nursing and retirement homes.</i>	2,500
New Shakespeare Company San Francisco, California	<i>For touring presentations and workshops in schools and colleges.</i>	5,000
New Stage Jackson, Mississippi	<i>For theater performances for low-income senior citizens.</i>	5,000
New Theater School of Washington Washington, D.C.	<i>For a touring performing art series with workshops and presentations for the community.</i>	12,500
New York, Research Foundation of the City University of New York, New York	<i>For "Project Spear," an art program for senior citizens and students.</i>	7,500
New York Street Theatre Caravan Jamaica, New York	<i>For productions, a national tour and workshops in theater arts.</i>	22,500

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New York University New York, New York	<i>For the Integral Theatre Foundation composed of deaf actors involved with nonverbal theater communications.</i>	9,000
Nuestro Teatre New York, New York	<i>For a children's story theater to be performed in the parks, libraries, and day care centers during summer and for four productions in Spanish.</i>	10,000
Nuestro Teatre New York, New York	<i>For a children's story program and other theater productions in Spanish.</i>	10,000
Old Creamery Theatre Company Garrison, Iowa	<i>For a young people's company tour including performances, workshops, a discount ticket program, and a regional art festival.</i>	10,000
Old Creamery Theatre Company Garrison, Iowa	<i>For rural touring workshops and productions.</i>	3,500
Omaha Junior Theater Omaha, Nebraska	<i>For workshops in grade schools as well as performances and transportation to cultural events.</i>	5,000
Painted Bride Art Center Philadelphia, Pennsylvania	<i>For exhibits and performances in dance, drama, and music.</i>	7,500
Participation Projects Foundation New York, New York	<i>For the Festival Music Company's program, including exhibits, performances, and workshops.</i>	12,500
Patch Atlanta, Georgia	<i>For the community arts establishment of cottage industries in pottery and fabric printing.</i>	16,890
Peoples Performing Company New York, New York	<i>For the street theater community program.</i>	15,000
Performing Arts for Community and Education Miami, Florida	<i>For art programs for schools, hospitals, prisons, and senior centers.</i>	10,000
Phelps Stokes Fund, Trustees of the New York, New York	<i>For a clearinghouse on information related to the Caribbean.</i>	25,000
Pittsburgh, University of Pittsburgh, Pennsylvania	<i>For residencies by professional alternative theater, dance, and music companies.</i>	7,500
Pittsfield, City of Pittsfield, Massachusetts	<i>For the Berkshire Senior Artisans' Gallery and workshop.</i>	6,000
Play Group Knoxville, Tennessee	<i>For workshops with children and senior citizens in rural and urban communities.</i>	18,950
Providence, City of Providence, Rhode Island	<i>For neighborhood arts including summer programs, festivals, and workshops.</i>	15,000
Puppet Workshop Providence, Rhode Island	<i>For a touring program of puppet performances and workshops and for Store Front Theatre.</i>	10,000
Quincy Society of Fine Arts Quincy, Illinois	<i>For services by student and adult nonprofessionals that benefit blacks and senior citizens.</i>	5,000
RAP Washington, D.C.	<i>For the Mobile Jazz Project, including workshops and video productions.</i>	10,000
Real Art Ways Raw Ink Hartford, Connecticut	<i>For the music series, film series, the poetry program, and for workshops.</i>	7,500
Rodgers (Rod) Dance Company New York, New York	<i>To maintain ongoing programs.</i>	10,000
Rockford Arts Council Rockford, Illinois	<i>For the newly created Rockford Center.</i>	3,500
St. Francis House Kansas City, Missouri	<i>For workshops in the visual arts and crafts.</i>	5,000
St. Mark's Episcopal Church Washington, D.C.	<i>For St. Mark's Dance Company's Lunch Theatre, including dance, drama, and music performances.</i>	4,500
Scranton Theatre Libre Scranton, Pennsylvania	<i>For a program providing transportation to cultural events and workshops for senior citizens.</i>	5,000

Scripps College Claremont, California	<i>For the Contemporary Crafts exhibit series.</i>	17,500
Sheboygan Arts Foundation Sheboygan, Wisconsin	<i>For the Kohler Arts Center's presentations, residencies, and elementary school tour program.</i>	5,000
Social and Public Art Resource Center Venice, California	<i>To maintain ongoing programs.</i>	10,000
Southern Folk Cultural Revival Project Nashville, Tennessee	<i>For the Southern Grassroots Music Tour.</i>	10,000
Southern Missouri Council on the Arts Cape Girardeau, Missouri	<i>For performances, visual arts exhibits, craft demonstrations, and creative writing workshops.</i>	2,500
Spanish Theatre Repertory Company New York, New York	<i>For performances in community centers and for a national tour.</i>	20,000
Special Audience Atlanta, Georgia	<i>To expand the Prison Arts Program, including visual and performing arts workshops and performances.</i>	10,000
Special School District #6 St. Paul, Minnesota	<i>For an arts program in performance, exhibits, and festivals.</i>	5,000
Store Front Gallery Jamaica, New York	<i>For exhibitions, workshops, educational programs, and performances.</i>	15,000
Street Theater White Plains, New York	<i>For workshops and performances in prisons and communities.</i>	25,000
Sum Concerts Houston, Texas	<i>For jazz workshops and clinics related to a three-day festival.</i>	2,000
Sun Foundation for Advancement in the Environmental Sciences and Arts Washburn, Illinois	<i>For lectures, performances, demonstrations, and workshops for senior citizens, students, the handicapped, families, and teachers.</i>	15,000
Syracuse University Syracuse, New York	<i>For community artists to develop professional gallery experience.</i>	9,500
Taos Art Association Taos, New Mexico	<i>For performances in dance and theater as well as lectures and films at the Taos Community Auditorium.</i>	8,000
Teatro Libertad Tucson, Arizona	<i>For ten performances with seminars for Chicano communities.</i>	5,000
Theatre Flamenco of San Francisco San Francisco, California	<i>For workshops in music and dance with performances in schools.</i>	5,000
Theatre in a Trunk New York, New York	<i>For a mobile theater presentation for handicapped children.</i>	12,500
Theatre in Progress Los Angeles, California	<i>For the Garden Theatre Festival with community performances.</i>	10,000
Theatre Without Bars Yardville, New Jersey	<i>For in-prison, arts-in-education workshops and Inmate Touring Company productions.</i>	5,000
Toba West Theatre Pasadena, California	<i>For performances, demonstrations, and workshops at community centers and at convalescent and senior citizen homes.</i>	10,000
Una Noche Platada Tucson, Arizona	<i>For the Special Audiences, and Prison Arts programs.</i>	10,000
Virginia Wesleyan College Norfolk, Virginia	<i>For a theater program with workshops for inner-city youth.</i>	3,500
Warren Wilson College Swannanoa, North Carolina	<i>For art classes involving the community children and adults.</i>	3,500
Washington Drama Society Washington, D.C.	<i>For a comprehensive community art program.</i>	15,000

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West Coast Theatre Company Los Angeles, California	<i>For an artist-in-residence program in city schools and in Lompoc Federal Correction Institution.</i>	12,500
Western Washington State University Bellingham, Washington	<i>For the continuing symposium on contemporary arts.</i>	5,000
Whole Theatre Company Montclair, New Jersey	<i>For a workshops program to develop theater skills for drug abusers.</i>	10,000
Wilma Project Philadelphia, Pennsylvania	<i>For workshops and performances with theater and dance residencies.</i>	4,500
Workshops for Careers in the Arts Washington, D.C.	<i>For the summer cultural enrichment theater arts touring program of performances for the inner-city community.</i>	7,500
Xicaindio Artist Coalition Mesa, Arizona	<i>For three exhibitions to tour Chicano and Indian population centers.</i>	3,000

Special Summer Projects

To assist summer programs, led by professionals, that provide training or active participation in one or more art forms.

Program funds: \$499,980

African Film Society San Francisco, California	<i>For the Third World Film Symposium and Third World children's films in New York City and San Francisco.</i>	\$3,500
Alabama Shakespeare Festival Anniston, Alabama	<i>For the Alabama Shakespeare Festival Conservatory Program.</i>	5,000
American Dance Festival Durham, North Carolina	<i>For a community dance program offering workshops, mini-concerts and classes in Afro-American dance and music by the Arthur Hall Afro-American Dance Company.</i>	5,000
Baldwin (Abraham) Agricultural College Tifton, Georgia	<i>For "Artsreach '79," including a traveling team of local artisans and an acting group for weekend residencies in communities, "ArtsCamps" for arts training, and programs for senior citizens.</i>	5,500
Berea College Berea, Kentucky	<i>For the Summer Puppetry Caravan, offering puppet workshops and shows for the southern Appalachian communities.</i>	8,000
Boston Arts Group Boston, Massachusetts	<i>For a summer theater troupe, including workshops and training to provide experience for youth in touring repertory.</i>	5,000
Boy Scouts of America St. Croix, Virgin Islands	<i>For a program offering instruction by visiting master artists culminating in a series of concerts and lecture-demonstrations for the community.</i>	6,000
Butte Arts Council Butte, Montana	<i>For a murals project with community members.</i>	2,000
Calvary Episcopal Church Charleston, South Carolina	<i>For touring an original black history musical production by the Middleton Afro-American Club.</i>	8,000
Center Stage of Honesdale Honesdale, Pennsylvania	<i>For a theater training program.</i>	1,750
Centrum Foundation Port Townsend, Washington	<i>For "Summer Arts Season," a series of workshops and performances in the arts involving exhibitions and festivals.</i>	9,500
Chamber Dance Group New York, New York	<i>For travel costs to participate in the Second New World Festival of the African Diaspora in Haiti.</i>	6,000
Charles River School Dover, Massachusetts	<i>For the summer multi-arts festivals in the performing arts including an artists-in-residence program.</i>	5,000

Chemung Valley Arts Council Corning, New York	<i>For a dance training program which prepares instructors to offer dance classes in creative movement to youth in rural communities.</i>	3,000
Chinatown Planning Council New York, New York	<i>For the Chinatown Summer Cultural Festival, offering a variety of ethnic celebrations for the community.</i>	5,000
Cleveland Heights, City of Cleveland Heights, Ohio	<i>For the Cain Park Summer Theatre, offering plays at low prices and other events for the community and senior citizens.</i>	5,000
Columbia, City of Columbia, South Carolina	<i>For a summer-long community arts program including arts workshops and two festivals.</i>	5,000
Community Mural Project Chicago, Illinois	<i>For wall murals by community residents and youth in four different areas of the city.</i>	7,500
Concerned Musicians of Houston Houston, Texas	<i>For a jazz workshop for junior and senior high school youth including field trips and classes.</i>	11,000
Council of the Arts for Children New Orleans, Louisiana	<i>For artist residencies, performances, field trips, special education programs, and workshops with professional arts specialists.</i>	9,000
Creede Repertory Theatre Creede, Colorado	<i>For audience development, apprenticeships, dramatics workshops, and a guest artists program.</i>	12,500
Cresson Lake Playhouse Spangler, Pennsylvania	<i>For a local history production, two other productions, a participation play for youth, workshops and demonstrations, and a touring slide show.</i>	10,000
Cultural Council Foundation New York, New York	<i>For Charas' festivals, performances, and workshops in the arts for the inner-city community.</i>	7,500
EcoTheater Hinton, West Virginia	<i>For workshops in theater skills and development of productions by local residents.</i>	10,000
El Centro Cultural y Museo del Barrio Taos, New Mexico	<i>For production by community members of murals for the interior walls of the Holy Cross Hospital.</i>	5,000
Festival of a Thousand Oaks Omaha, Nebraska	<i>For a music scholarship program offering minority youth performance experience with coaching from professional artists.</i>	12,500
Greater Fall River Re-Creation Committee Fall River, Massachusetts	<i>For the Street Theatre Program, which offers two free plays, including special performances for senior citizens and special-needs residents.</i>	5,000
Greater Milwaukee Council of Arts for Children Milwaukee, Wisconsin	<i>For the Summer Enrichment Experiences youth program, including classes, workshops, training, and arts experiences offered by six professional arts groups.</i>	7,500
Gruber Foundation Manchester, New Hampshire	<i>For a scholarship program at the Merrimack Valley Music Center for disadvantaged music student instrumentalists from New England.</i>	4,000
Hartford Stage Company Hartford, Connecticut	<i>For the Summer Youth Theatre program offering workshops, training, and performance experience for disadvantaged inner-city youth.</i>	7,500
Hawaii State Foundation on the Culture and the Arts Honolulu, Hawaii	<i>For a series of art activities for senior citizens.</i>	7,500
Hendersonville Arts Council Hendersonville, Tennessee	<i>For a program in the parks offering multi-disciplined arts training to area youth.</i>	5,000
Inner City Youth League Cultural Arts St. Paul, Minnesota	<i>For the "Art Department," which promotes an awareness of the arts through instruction, training, exhibitions, workshops, and performances.</i>	5,000
Iowa Theatre Lab Catskill, New York	<i>For "August Moon," an intensive training program in exploratory theater and related disciplines, including workshops, seminars, classes, and performances.</i>	4,950

Jackson Community College Jackson, Mississippi	<i>For a fine arts festival, including a variety of dramatic, musical, and visual arts activities.</i>	4,000
Jersey City Cultural Arts Commission Jersey City, New Jersey	<i>For "Summer Festival '79," offering a series of performances and cultural events throughout the community.</i>	5,000
Las Vegas Jazz Society Las Vegas, Nevada	<i>For a concert series saluting Duke Ellington, John Coltrane, and Billie Holiday and including workshops and pre-performance lectures.</i>	5,000
Learning Theatre Paterson, New Jersey	<i>For "Paterson Arts Centered," offering a multi-disciplined arts instruction program, workshops, and performances to teenagers in the community.</i>	6,500
Lindenwood Female College St. Charles, Missouri	<i>For a theater training program including workshops for youth, special educational workshops for teachers, and performances for the community.</i>	5,000
Mettawee River Theatre Company Whitehall, New York	<i>For a theater touring season of outdoor performances including puppet and mask-making workshops, parades, and festivals for small town communities in upstate New York and Vermont.</i>	4,000
Mid-Susquehanna Arts in Education Council Carlisle, Pennsylvania	<i>For a program in the performing and visual arts, creative writing, and film and photography training for high school students.</i>	5,000
Montana State University Bozeman, Montana	<i>For "Shakespeare in the Parks '79," including touring to rural communities and for the Renaissance Theatre Festival, a three-week repertory series for the community of Bozeman.</i>	10,000
Music Advisory Council Seattle, Washington	<i>For "Music in the Parks," featuring concerts of various musical styles for the community; and for "Summerstage '79," a series of workshops, classes, and stage experiences for youth, culminating in two touring productions to include performances for hospitalized children and the handicapped.</i>	19,830
Nalanda Foundation Boulder, Colorado	<i>For the "Talking Band," involving the creation, performance, and touring of an original theater piece to be performed for the community and special needs groups in Boulder.</i>	2,900
Neighborhood Parents Club Baltimore, Maryland	<i>For instruction and performances in the arts for high school students, and for a series of festivals for the community.</i>	15,000
New Castle County Wilmington, Delaware	<i>For "Parks Concerts 1979," a series of workshops, performances, and demonstrations emphasizing different styles of traditional American music.</i>	7,000
Niagara Council of Arts Niagara Falls, New York	<i>For the "Niagara Falls Experience," a series of concerts and performances involving ethnic and cultural groups in the area.</i>	5,000
Ododo Theatre Foundation Tucson, Arizona	<i>For Ododo Teen Theatre, including workshops, playwrighting, performances, and touring.</i>	5,000
Oklahoma Arts and Humanities Council Oklahoma City, Oklahoma	<i>For a music program at the Joe Harp Correctional Facility, including guest instructors and an artist-in-residence, workshops, classes, and performances by the inmates.</i>	7,000
Oklahoma Arts and Humanities Council Oklahoma City, Oklahoma	<i>For the Oklahoma Summer Arts Institute, offering multi-art instruction by master artists for youth, including exhibitions and performances in festivals.</i>	4,000
One Reel Vaudeville Show Seattle, Washington	<i>To plan, produce, perform and tour an original vaudeville show based on the music, myths, and history of the Pacific Northwest to be performed in rural communities.</i>	7,500
Otrabanda Company New Orleans, Louisiana	<i>For the River Raft Review, a series of free performances, workshops, and demonstrations for small towns along the Mississippi River.</i>	10,000

Park College Parkville, Missouri	<i>For interpretation workshops and the production of locally written original scripts for the Actor's Prologue Company Original Repertory Theatre.</i>	5,000
People's Theatre Company Bethlehem, Pennsylvania	<i>For a street theater program featuring three groups of touring performers which perform original plays for community groups, including youth, the bilingual population, the handicapped and the aged.</i>	7,500
Performing Arts Combined Talent Phoenix, Arizona	<i>For "Hello Phoenix!" an all-ethnic community festival.</i>	3,000
Pickle Family Circus San Francisco, California	<i>For a program of workshops and demonstrations, including the touring of a one-ring circus production for local community service organizations.</i>	12,500
Piedmont Citizens for Action Worcester, Massachusetts	<i>For "Summer's Worlds," featuring workshops, classes, performances, exhibitions, mural painting, and cultural celebrations for city residents, including special programs for the elderly.</i>	12,500
Portsmouth, City of Portsmouth, New Hampshire	<i>For the "Festival," including multi-disciplined arts workshops, demonstrations, and performances for the seacoast region of the Northeast.</i>	7,500
Project Discovery Taos, New Mexico	<i>For a children's multi-arts program offering workshops, instruction, performances, and exhibitions.</i>	10,000
Providence Inner City Arts Providence, Rhode Island	<i>For technical and artistic assistance workshops for the planning, development, and implementation of various community arts festivals.</i>	5,000
Riverfront Festival of Spokane Spokane, Washington	<i>For "Celebration '79," a visual and performing arts festival including workshops, performances, exhibitions, and a children's festival.</i>	5,000
Rutherford County Arts Council Forest City, North Carolina	<i>For an arts "County Convocation," including a pageant, folk music concerts, demonstrations and workshops of indigenous crafts and performing arts, and an arts camp for youth in the visual and performing arts.</i>	7,200
St. John's Niantic Episcopal Church Niantic, Connecticut	<i>For the summer prison arts theater program.</i>	3,000
St. Mary's Summer Festival Lexington Park, Maryland	<i>For a festival, offering concerts, lectures, art exhibits, crafts workshops, demonstrations, and theater performances.</i>	7,000
San Francisco Dancers Forum San Francisco, California	<i>For a dance program including scholarships, workshops, classes, and performances; field trips for low-income youth; and special workshops for the handicapped.</i>	4,500
San Jose, City of San Jose, California	<i>For "New Sounds San Jose II," a community music festival offering workshops, seminars, classes, artists-in-residence, and concerts.</i>	5,000
Santa Fe, College of Santa Fe, New Mexico	<i>For the Santa Fe Mobile Theatre Company, including bilingual performances for remote villages, Indian pueblos, and barrios.</i>	6,000
Self-Help Graphics and Art Los Angeles, California	<i>For "La Celebration del Dia de Los Muertos," involving workshops, theatre exhibits and demonstrations, and culminating in a parade and festival.</i>	5,000
Springfield, City of Springfield, Massachusetts	<i>For a series of multi-art programs including workshops, classes, touring artists, and performances in the city's parks.</i>	5,000
Theatre for the New City Foundation New York, New York	<i>For the creation, development, and performance of an original musical street theater play to tour surrounding communities.</i>	7,500
Theatre Research New York, New York	<i>For the South Street Theatre Company's program, involving the production of three plays offered free to lunch-time audiences.</i>	7,500

Trotwood Circle Theatre Trotwood, Ohio	<i>For an intensive theater apprenticeship program including scholarships, workshops, and performances.</i>	2,100
University Settlement Society of New York New York, New York	<i>For "Action for Progress," a program of summer cultural events presented by Hispanic artists.</i>	5,000
Vermont Mozart Festival Burlington, Vermont	<i>For a classical music program including instruction, workshops, lecture demonstrations, and free concerts for the handicapped and aged.</i>	4,000
Westport, Town of Westport, Connecticut	<i>For the sixth Summer Arts Festival, a program involving drama, dance, and music activities for the community.</i>	6,000
Wooster Art Center Wooster, Ohio	<i>For the "Youth Theatre Workshop," offering workshops to children ages six through 12 including the production of a children's play.</i>	2,750
Young Musicians Marylhurst, Oregon	<i>For a program in the performing arts involving professional instruction and performance experience for youth.</i>	7,000

City Arts

To stimulate local involvement in the funding and administrative development of the neighborhood arts field.

Program funds: \$775,637

Arts and Science Council of Charlotte Charlotte, North Carolina	<i>For subgrants and technical assistance to community arts programs.</i>	\$25,000
Arts Council of San Antonio San Antonio, Texas	<i>For subgrants and a technical assistance program serving predominantly Black and Mexican-American communities.</i>	60,000
Arts Development Service Buffalo, New York	<i>To provide subgrants and expand technical assistance services to neighborhood arts groups.</i>	32,500
Atlanta, City of Atlanta, Georgia	<i>For locally administered funding programs of grant-making and technical assistance to community arts programs, the Bureau of Cultural Affairs Major Arts Program, and the New Audiences project.</i>	50,000
Baltimore, City of Baltimore, Maryland	<i>For local financial and technical assistance to community-based arts organizations.</i>	57,500
Boston Foundation Boston, Massachusetts	<i>To provide subgrants and technical assistance to neighborhood arts programs.</i>	57,500
Chicago Council on the Fine Arts Chicago, Illinois	<i>For subgrants and technical assistance to community arts programs.</i>	57,500
Cleveland Area Arts Council Cleveland, Ohio	<i>To provide subgrants and technical assistance to neighborhood arts programs.</i>	28,000
Dallas, City of Dallas, Texas	<i>For the grants-in-aid program which provides technical and financial assistance to organizations not currently receiving support from the Park and Recreation Department.</i>	42,000
Detroit, City of Detroit, Michigan	<i>To provide local financial and technical assistance to community-based arts organizations.</i>	63,137
Knoxville, City of Knoxville, Tennessee	<i>For the CityArts Program designed to increase the availability of quality neighborhood arts activities in the inner city area.</i>	60,000
Los Angeles, City of Los Angeles, California	<i>For the city's subgranting and technical assistance program for community-based arts programs.</i>	75,000
Miami, City of Miami, Florida	<i>For subgrants and technical assistance to community arts programs.</i>	50,000

Minneapolis, City of Minneapolis, Minnesota	<i>For the city's cultural voucher program, providing funds to bring the arts to various inner-city communities.</i>	50,000
Seattle, City of Seattle, Washington	<i>For subgrants and technical assistance to neighborhood arts programs.</i>	67,500

Community Cultural Centers

To aid successful community arts organizations that serve as models for other groups.

Program funds: \$654,500

Action for Bridgeport Community Development Bridgeport, Connecticut	<i>For specialized arts counseling, classes, workshops, exhibits and performances for youth, low-income, and minority populations.</i>	\$15,000
Amigos del Museo del Barrio New York, New York	<i>For exhibits for youth and adults, the mobile exhibits and the program based on the Puerto Rican culture.</i>	30,000
Baltimore Theatre Project Baltimore, Maryland	<i>For performances and workshops in the performing arts for the Baltimore Neighborhood Arts Circus.</i>	25,000
Casa de Amigos Community Center Houston, Texas	<i>For a bicultural art center for Chicanos involving the visual and performing arts.</i>	10,000
Collinwood Arts Council Cleveland, Ohio	<i>For workshops, tours to plays and concerts, film drama program, and the community theater and art shows.</i>	12,500
Columbia College Chicago, Illinois	<i>For a program of traditional mountain arts, including workshops, displays and demonstrations in crafts, music and dance, community murals, children's art classes, and festivals for Appalachian migrants in the area.</i>	12,500
Dunham Fund for Research and Development of Cultural Arts East St. Louis, Illinois	<i>For a program of community services in the arts to individuals of all ages, especially senior citizens and inmates.</i>	70,000
East Cleveland Community Theatre and Art Center Cleveland, Ohio	<i>For theater classes and training, workshops, performances, technical and artistic assistance to other theater groups, and instruction for youth and the low-income community.</i>	10,000
El Centro Cultural Auctocono de la Gente San Jose, California	<i>For a program of Mexican-American art and culture including workshops, presentations, exhibitions and scholarships, and to sponsor local performing and visual arts groups.</i>	7,000
Fine Arts Association Willoughby, Ohio	<i>For a cultural center which will provide various arts activities for the community.</i>	10,000
Forum: Center for the Arts Denver, Colorado	<i>For an arts program for elementary school children in the inner city.</i>	17,500
Harlem School of the Arts New York, New York	<i>For instruction in the performing and visual arts for young, inner-city persons.</i>	30,000
Henry Street Settlement New York, New York	<i>For workshops and classes at the Music Center, and for the residency of the Frank Ashley Dance Company.</i>	15,000
Ibero-American Action League Rochester, New York	<i>For the Puerto Rican Art and Cultural Center's arts program, workshops, shows and exhibitions.</i>	7,500
Inner City Cultural Center Los Angeles, California	<i>For the theater, dance and music programs, exhibitions, concerts, festivals, and cross-cultural exchange programs.</i>	40,000
Inner City Cultural Center Long Beach, California	<i>For classes in the performing arts and ethnic arts, audience development, and technical assistance to local community arts organizations.</i>	10,000
Intersection San Francisco, California	<i>For the Galeria del la Raza's Studio 24 gallery space and design center.</i>	30,500

Karamu House Cleveland, Ohio	<i>For the Urban Neighborhood Arts Project and the Arts Lab Program.</i>	50,000
Lewis (Elma) School of Fine Arts Roxbury, Massachusetts	<i>For workshops for senior citizens and disadvantaged youth culminating in a stage production.</i>	70,000
National Urban Coalition Washington, D.C.	<i>For the training program including theater and dance workshops, theater history classes, exhibitions, and various special events.</i>	50,000
Newark Community Center of the Arts Newark, New Jersey	<i>For a training and scholarship program in music, dance and drama for inner-city children, and the development of a gifted-student program.</i>	15,000
Newark N.A.A.C.P. Multi-Purpose Center Newark, New Jersey	<i>For training and workshops for all musical instruments, and for a community choir and instrumental ensemble.</i>	15,000
Performing Arts Society of Los Angeles Los Angeles, California	<i>For salaries of administrators and multi-arts instructors and for publicity and promotion.</i>	30,000
San Antonio, City of San Antonio, Texas	<i>For the Zumbro Center and four performing companies which tour and offer workshops.</i>	15,000
Sharon Creative Arts Foundation Sharon, Connecticut	<i>For summer and amateur theater performances, art exhibits and workshops, a film festival and special events for a rural community.</i>	12,000
Sun Valley Center for Arts and Humanities Sun Valley, Idaho	<i>For workshops in ceramics, photography, graphics, and dance and for the salary for a community programs coordinator.</i>	12,500
Waianae Coast Culture and Arts Waianae, Hawaii	<i>For workshops in the dance, music, and crafts of the Polynesian and other cultures in Hawaii.</i>	20,000
Wilson (Woodrow) International Center Washington, D.C.	<i>For a Latin program of music, visual arts, theater, and dance training for youth.</i>	12,500

Community Arts Consortia

To enable groups of two or more community arts programs to share administrative, technical, financial development, and promotional resources.

Program funds: \$142,000

Community Art Resource San Francisco, California	<i>For the administration of the consortia involving United Projects, Black Writers Workshops, United Visual Artists, and Afro-American Friends of the Dance.</i>	\$27,500
Graduate School of Urban Resources and Social Policy San Diego, California	<i>For the administration of the consortia involving the Black Theater Group, Filipino Dance Company, Chinese Dance-Theater, Hispanic Living Museum, and the Women's Company.</i>	37,500
National Arts Consortium New York, New York	<i>For the administration of the consortia involving the Afro-American Total Theater, Ballet Hispanico of New York, Jazzmobile, Weusi Nyumba Yasanaa Gallery, and Academy of Arts and Sciences.</i>	42,500
Rainbow Management and Development Los Angeles, California	<i>For the consortia, which provides administrative support, fiscal planning, accounting services, marketing, advertising, program planning, and development to several black art organizations.</i>	32,500
Rainbow Management and Development Los Angeles, California	<i>For the Consortia meeting held in 1979 and for production costs related to the development of MESBIC.</i>	2,000

Neighborhood Arts Services

To aid organizations that provide technical assistance to community arts groups. Such assistance might include equipment loans, publicity, sponsorship of activities, and help with real estate, fund raising, accounting, and legal matters.

Program funds: \$450,000
 Treasury funds: \$ 50,000
 Private gifts: \$ 50,000

Arts Council Winston-Salem, North Carolina	<i>For the Urban Arts program, including technical and artistic assistance and workshops to neighborhood arts organizations, a newsletter, and the salary for a community facilitator.</i>	\$15,000
Arts Council of Baton Rouge Baton Rouge, Louisiana	<i>For technical assistance, planning, promotional and programmatic services, and for the coordination of festivals, workshops, touring performances, and instruction in the visual arts and drama.</i>	30,000
Arts Council of Windham County Brattleboro, Vermont	<i>For a newsletter-calendar, a weekly arts-radio show, workshops and presentations, the School Arts Coordinators program, and an artist directory.</i>	2,500
Arts Resource Services Seattle, Washington	<i>For classes and performances for special constituencies, technical assistance for community art groups, exhibition and performance space, management training workshops, and a graphic center.</i>	10,000
Asian Benevolent Corps Washington, D.C.	<i>For arts exhibitions, workshops, performances, and forums at the Amerasian Community Cultural Center.</i>	15,000
Brooklyn Arts and Culture Association Brooklyn, New York	<i>For workshops, scholarships in the arts, exhibitions, publicity, festivals, special events, and grants administration.</i>	20,000
Bronx Council on the Arts Bronx, New York	<i>For technical assistance, fund-raising advice, planning workshops, calendar and newsletters, grants administration, a "Model Art Center," a mural program and festivals.</i>	20,000
Chinese Culture Foundation of San Francisco San Francisco, California	<i>For workshops, seminars, exhibitions, a resource center, and promotion of various performing arts groups.</i>	10,000
COMPAS St. Paul, Minnesota	<i>For workshops and activities at various neighborhood sites, involving professional artists in community arts programs, and for publication of a neighborhood arts newsletter.</i>	30,000
Cultural Council Foundation New York, New York	<i>For the Association of Hispanic Arts' services to member organizations, including newsletters, lecture-demonstrations, workshops, festivals, promotion, audience development and central dissemination of information.</i>	35,000
Cultural Council Foundation New York, New York	<i>For the Environmental Community Arts Corporation's "Bartertown," a program creating neighborhood festivals for free exchange of objects, services and skills, and for "Loafers," participatory festivals.</i>	10,000
Cultural Council Foundation New York, New York	<i>For Seven Loaves, an organization offering administrative and technical assistance.</i>	17,500
District of Columbia Commission on the Arts and Humanities Washington, D.C.	<i>For a technical assistance program for neighborhood arts organizations.</i>	17,500
Federation of Communities in Service Knoxville, Tennessee	<i>For a neighborhood arts resource program for the central Appalachian community.</i>	20,000
Galveston County Cultural Arts Council Galveston, Texas	<i>For the Arts Center on the Strand's professional arts classes, workshops, exhibits, performances, and community services.</i>	30,000
Greater Philadelphia Cultural Alliance Philadelphia, Pennsylvania	<i>For a neighborhood arts services program to local arts organizations.</i>	17,500

Intercultural Council of the Arts San Diego, California	<i>For a program of technical services and assistance to artists and arts groups.</i>	12,500
Intersection San Francisco, California	<i>For administrative costs as well as development of neighborhood arts services.</i>	12,500
Maryland-National Capital Park and Planning Commission Riverdale, Maryland	<i>For administrative salaries for arts activities in Prince George's County.</i>	15,000
National Conference of Artists New York, New York	<i>For the Art Services Division, a program providing services to artists and art organizations.</i>	12,500
Queens Council on the Arts Queens, New York	<i>For workshops, seminars in technical, programmatic, promotional and financial assistance, equipment loans, quarterly periodicals, calendar of events, exhibitions, and festivals for the community.</i>	10,000
San Francisco Arts Commission San Francisco, California	<i>For the Neighborhood Arts Program, including workshops, performances, services to neighborhood artists and arts groups.</i>	TF 50,000 PG 50,000
Santa Barbara County Schools Santa Barbara, California	<i>For the salary for a neighborhood arts coordinator.</i>	5,000
Staten Island Council on the Arts Staten Island, New York	<i>For neighborhood arts services.</i>	10,000
Tacoma, City of Tacoma, Washington	<i>For a neighborhood arts assistance program.</i>	15,000
University Circle Cleveland, Ohio	<i>For the Circle Center for Community Programs serving the local inner-city community with arts programs.</i>	10,000
Urban Appalachian Council Cincinnati, Ohio	<i>For an oral history program, a media campaign, a theater project, a video service program, and special events including festivals.</i>	7,500
Urban Gateways Chicago, Illinois	<i>For the dissemination of arts education materials and a teacher-training program, to provide consulting services, and to expand the artists-in-schools programs.</i>	40,000

General Programs

To assist projects not included in other grant categories.

Program funds: \$768,970

Alternate ROOTS Knoxville, Tennessee	<i>For the salary of an executive director of the Play Group to coordinate a regional network of artists and arts organizations.</i>	\$10,000
Arts Ticket Service Boston Boston, Massachusetts	<i>For the salary of a community coordinator to engineer the mechanics of the ticket voucher program.</i>	10,000
California State College Sonoma Foundation for Educational Development Rohnert Park, California	<i>For "Arts and the Elderly" and arts enrichment programs.</i>	7,500
Center for Book Arts New York, New York	<i>For workshops and classes in graphic design, hand book-binding, letterpress printing, wood engraving, box making, and for conferences, exhibitions, lectures, films and demonstrations.</i>	5,000
Clark College Atlanta, Georgia	<i>For a new folk opera, The Ballad of Catfoot Grimes, combining dance, music, theater, and early 20th-century history of southern Louisiana culture.</i>	10,000
Community Center for the Creative Arts Greeley, Colorado	<i>For administrative costs, workshops in the performing arts and crafts, and outreach programs for minorities, senior citizens, and the disadvantaged.</i>	12,500

Compared to What? Washington, D.C.	<i>For the winter and summer cultural arts and education workshop programs and radio show.</i>	20,000
Cultural Council Foundation New York, New York	<i>For the Arts Management Skills Exchange program.</i>	5,000
Cultural Education Collaborative Boston, Massachusetts	<i>For administrative costs in its community arts program.</i>	7,500
Dance Exchange Washington, D.C.	<i>For the production of a multi-media presentation for the Expansion Arts Program.</i>	24,770
Fondo del Sol Washington, D.C.	<i>For an alternative center for the third world arts.</i>	15,000
Graduate School for Urban Resources and Social Policy San Diego, California	<i>For the Cicely Tyson Ensemble, a black experimental group.</i>	7,000
Media Associates* Washington, D.C.	<i>A contract for evaluation and technical assistance which is designed to provide on-site evaluation visits and comprehensive services to community and neighborhood-based arts programs. Expertise is offered in such areas as management, production technology, fundraising, publicity, accounting, community organization, staff and board development, and artistic programming. The technical assistants sent to the field may be artists, administrators, business persons, accountants, public relations specialists, or community organizers. For the evaluation program, the contractor will handle administrative procedures, fielding of evaluators, and reporting on the evaluation process.</i>	336,000
Miami, City of Miami, Florida	<i>For Kwanza, a traditional African celebration including workshops in visual arts, musical heritage, oral history tradition, and demonstrations by artists.</i>	7,500
Museum of African American Art Los Angeles, California	<i>For the museum's administrative costs.</i>	15,000
National Center for Urban Ethnic Affairs Washington, D.C.	<i>For a neighborhood and ethnic arts program.</i>	16,500
Peoples and Cultures Cleveland, Ohio	<i>For a program of folk arts and crafts among Cleveland's ethnic cultures.</i>	10,000
Rainbow Sign Berkeley, California	<i>For the community center artist-in-residence program, poetry readings, lecture series, classes, and workshops in the visual and performing arts.</i>	17,500
Rainbow Television Workshops Boston, Massachusetts	<i>For a filmmaking and video workshop, including training, production, and critique for the Museum of Afro-American History.</i>	20,000
Research Information Systems and Evaluation* Washington, D.C.	<i>For the first and second phases of new service activities in behalf of the neighborhood arts field, including compilation and analysis of existing data, design, and initial publication of a national newsletter, and workshops on project models and on access to the media.</i>	172,200
United Indians of All Tribes Foundation Seattle, Washington	<i>For an extensive promotion and audience development campaign to increase public awareness of activities at the Daybreak Star Arts Center.</i>	15,000
Whitfield, Vantile E.* Washington, D.C.	<i>For a study to assess the service needs of the neighborhood arts field.</i>	17,500
Writers in Residence Great Neck, New York	<i>For production workshops dealing with original manuscripts, including Spanish, and for senior citizen's workshops.</i>	7,500

* contract; TF—Treasury funds; PG—private gifts



Folk Arts

What are folk arts?

Most of us think:

- Folk arts are *simple*. They are easy and childlike; “anyone can play”; they represent the democratic ethos at its best.
- Folk arts are *natural*. They are innate, inborn, arising out of the general human condition, out of universal feelings and perceptions.
- Folk arts are *unsophisticated*. They may be a bit crude, but this is because they occur spontaneously, free of restrictions. They are the ultimate expression of the individual psyche, uninstructed and untaught.
- Folk arts are *dead*. They are what our great-grandparents did long long ago in the Elysian age when things were (somehow) easier, and when the simple, natural, and unsophisticated ways could (somehow) persevere.

The Folk Arts Program at the National Endowment for the Arts has not found this description true. Instead, we discover, as we look around our diverse nation, that:

- Folk arts are *complex*. In our apprenticeship program, every report tells us that there is far more to learn than the neophyte has expected. The great guitarists, lace-makers, and step-dancers make it look easy, but mastering the art and the essence of the style is a long-term job that requires a serious commitment.
- Folk arts are *culturally specific*. In every one of our multi-cultural urban festivals, each ethnic or tribal group likes to demonstrate its own special aesthetic vision, its own particular artistic life. The single truly universal principle appears to be *mutual appreciation*. As one of our most honored grantees, the great Black singer, Mrs. Bessie Jones, once remarked: “I just love to hear people play their own music because they do it *so well!*”

- Folk arts are *sophisticated*. Each master craftsman, each master musician, works from a tradition so complex and so artfully refined over generations that it takes the most careful documentation to capture it for our future benefit. Ukrainian egg-painters can distinguish their work from that of Polish or Russian egg-painters at a glance. The rest of us, untutored and naive, require thorough, sometimes even scholarly, explanations to guide us through the mysteries.

- Folk arts are *alive*. Indeed, in many places and among many groups, they are growing. It is true that each week—sometimes, it seems, each day—we lose another old master; it is that which makes our work seem ever more urgent. Still, the young people are always with us, and they seem, at this time, to be re-evaluating the past, to be learning from it, to be using it as a springboard for new artistic adventures.

To support these complicated, culturally specialized, urbane, and lively arts, the Folk Arts Program has formed its strategies after the classic models: from the Little Tailor in the Grimms’ fairy tales, from Monkey, from Hodje, from B’rer Rabbit, from Coyote. We try to be quick and clever and creative; we try, above all, to keep single-minded. We have only one goal: to help preserve the very highest forms of the multiple aesthetic systems that make life in these United States joyful and exciting.

“Multiple” is the important word. Other programs within the Endowment endeavor to sponsor variation and creativity by nurturing individual talent, the private visions of the independent and self-motivated artist. Folk Arts has a different task: the fostering and nurturing of whole aesthetic systems. That



Victor Bobb, canemaker—Center for Southern Folklore, Memphis, Tennessee.
Photo: Bill Ferris

these systems exist is enough to enliven everyday life in the present. Their development may well enlighten the future that awaits us. We look to the past to inform the present and make the future more elegant.

It is not a simple job; and, naturally, we make mistakes every day. Naturally, too, we prefer to talk about our successes: our Irish-American tour that for two years has brought the very finest of traditional Irish musicians and dancers into communities across the United States; our folk arts coordinator program that has to date placed full-time folk arts advocates in central positions in 15 state governments; our documentary activities that have produced such widely shared films as *No Maps on my Taps*, on Black tap dancers, or *The Popovich Brothers of South Chicago*, on a Serbian-American musical family. Our quieter grants have a special importance too: our sponsorship of small local festivals in sites as remote as St. Simon's Island, Georgia; Zion National Park, Utah; Topeka, Kansas; and Hallowell, Maine; our Folk-Artists-in-Schools programs in Ohio, North Carolina, and Alabama.

We are proud, too, of our "special" grants: to support, through a series of workshops for younger tribal members, the skin-sewing skills of Alaskan Eskimos; to help the Basques of our western states retain their ancestral musical skills through teaching their young people to play the *tristu*, their traditional flute; to encourage Mexican-American traditional song-compositional styles by means of support to a

series of radio programs broadcasting traditional contemporary California *corridos* (narrative songs about actual events). We support Mexican-American *mariachi* teachers, Black blues pickers, German-American hammer dulcimer makers, New Mexico Hispanic tinsmiths, and Native-American Klickitat basketweavers.

We try to use our federal monies creatively. One of our proudest discoveries is that during the years of the Folk Arts Program's existence, we have funded only five organizations on an annual basis. Many of the groups that we help take pride in telling us good-bye: "We had a real nice festival (or concert series or workshop or exhibit), and we raised enough money so that we don't have to come back to you next year."

We tell them, "So long, and Godspeed; remember us if you ever need us again." Then we turn our attention to the next of the myriad of regional or cultural groups in our incredibly varied nation that need a little encouragement to remain themselves, to retain their uniqueness, to honor and revere their artistic pasts-presents-futures, to keep American cultural diversity and creativity alive and well.

Bess Lomax Hawes

Bess Lomax Hawes
Director, Folk Arts Program

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Professor of English
University of Oregon
Eugene, Oregon

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Professor of English
University of Nebraska
Lincoln, Nebraska

Folk Arts Grants

Program funds: \$2,443,858

Folk Arts

To enable nonprofit organizations to support arts activities where folk arts are presented, such as local festivities, concerts, exhibits, and touring performances. Grants are also awarded for the documentation of traditional arts through radio, film, and recording; and for general assistance to the field.

Program funds: \$2,376,080

Acadiana Arts Council Nashville, Tennessee	<i>For the Acadian Music and History series, classroom presentations designed to develop an understanding of the "Cajun" folk music traditions of southwest Louisiana.</i>	\$11,000
Alabama State Council on the Arts and Humanities Montgomery, Alabama	<i>For experimental workshops in Alabama schools and communities. Films that focus on individual Alabama traditional artists will be shown, followed by live presentations by the same artists.</i>	5,940
Alaska State Council on the Arts Anchorage, Alaska	<i>For a folk-native arts coordinator.</i>	20,810
Alaska, University of Fairbanks, Alaska	<i>For a festival featuring native singers, dancers, storytellers, carvers, weavers, and other traditional Alaskan artists.</i>	26,200
Alternative Center for International Arts New York, New York	<i>For seven concerts of traditional music from around the world.</i>	3,500
America the Beautiful Fund Washington, D. C.	<i>For a folk arts coordinator in the New York metropolitan and upstate areas.</i>	17,784
American Dance Guild New York, New York	<i>For a touring program. Each stop will include a film screening of No Maps on My Taps, a live tap dancing performance, a dance workshop, and/or a lecture/discussion.</i>	25,000
American Indian Council on Alcoholism Milwaukee, Wisconsin	<i>For programs demonstrating the traditional tribal crafts, dance, music, and verbal arts of the Oneida peoples now resident in Wisconsin.</i>	17,500

American International Sculptors Symposium New York, New York	<i>Support to donate 1000 one-year subscriptions of Sing Out!, a folk arts periodical, to community and folklore centers, libraries, prisons, and other resource centers in the U.S.</i>	5,000
Amigos del Museo del Barrio New York, New York	<i>For workshops in the playing of traditional Puerto Rican instruments and for concerts in Puerto Rican communities in the New York metropolitan area.</i>	11,730
Appalachian Community Development Association Cincinnati, Ohio	<i>For the folk music component of the Cincinnati Appalachian Festival and associated local community mini-festivals.</i>	10,000
Appalshop Whitesburg, Kentucky	<i>To present 45 performances of traditional Appalachian story-telling programs in 25 southern Appalachian communities where conventional theater seldom travels.</i>	15,000
Appalshop Whitesburg, Kentucky	<i>For development of 39 half-hour television shows featuring the art and culture of eastern Kentucky.</i>	20,000
Arizona, University of Tucson, Arizona	<i>For a state-wide folk arts coordinator.</i>	29,220
Atlanta, City of Atlanta, Georgia	<i>For five folk arts summer exhibitions and demonstrations by local artists in Central City Park.</i>	2,500
Atlanta, City of Atlanta, Georgia	<i>For the crafts and folkways component of the Georgia Grassroots Music Festival.</i>	3,260
Baldwin (Abraham) Agricultural College Tifton, Georgia	<i>For a folklorist in residence who will continue to develop community projects increasing local understanding of folk arts traditions.</i>	21,490
Balkan Arts Center New York, New York	<i>To hire a consultant to develop a funding strategy to expand the base of support for the Balkan Arts Center.</i>	17,500
Balkan Arts Center New York, New York	<i>Second-year support in developing funding strategies and materials and expanding the base support of the Balkan Arts Center.</i>	12,900
Balkan Arts Center New York, New York	<i>For workshops, concerts and other artistic presentations by traditional ethnic communities in greater New York.</i>	40,000
Berea College Berea, Kentucky	<i>To invite Mrs. Lily Mae Ledford Pennington, singer and banjo and fiddle player from Red River Gorge County, to the Berea College campus as an artist-in-residence.</i>	9,443
Berea College Berea, Kentucky	<i>For the Berea College Appalachian Center's four-day celebration of traditional music.</i>	2,000
Big Drum Nation Dance Company Brooklyn, New York	<i>To enable a group of traditional singers, dancers, and musicians from Carriacou, Grenada (who now live in Brooklyn), to tour community centers in the New York area and to renovate the instruments of the group.</i>	23,900
Boricua College New York, New York	<i>For a series of trulla performances, a Puerto Rican Christmas musical tradition.</i>	8,000
Boricua College New York, New York	<i>For the traditional arts component of the two-day Loiza Aldea Fiesta, a Puerto Rican folkloric celebration in honor of St. James.</i>	17,500
Bowling Green-Warren County Arts Commission Bowling Green, Kentucky	<i>To document traditional artists in Warren County, to put together a traveling exhibit about the folk arts of the area, and to compile a guide to the arts and artists of the community.</i>	13,700
Bowling Green-Warren County Arts Commission Bowling Green, Kentucky	<i>To produce 12 radio programs presenting the traditional music of Kentucky, including coal mining songs, old time ballads, string bands, and Black sacred and secular music.</i>	2,800
Brooklyn Academy of Music Brooklyn, New York	<i>For the second annual country music festival.</i>	6,000
Brooklyn Arts and Culture Association Brooklyn, New York	<i>For a film documenting the Manteo family, third and fourth generation Italian-American puppeteers.</i>	13,000

Burk (Frederic) Foundation for Education San Francisco, California	<i>For preparation of a traditional quilt exhibition from Black, Anglo, and Mennonite quilters now living in California.</i>	17,488
Burk (Frederic) Foundation for Education San Francisco, California	<i>To amend a previous grant for continued support for the production of a film documenting the life stories and artistic skills of a number of traditional quilt-makers in California.</i>	23,000
Byard Ray Folk Festival Association Hurdle Mills, North Carolina	<i>For a festival presenting the traditional music, song, and dance of the southern Appalachian mountains.</i>	3,000
Caldwell Parish Police Jury Columbia, Louisiana	<i>To expand the Louisiana Art and Folk Festival and to include honoraria for local artists.</i>	4,500
California, Regents of the University of Los Angeles, California	<i>For documentation of the musical traditions of the Yurok and Tolowa Native Americans.</i>	10,246
California, Regents of the University of Los Angeles, California	<i>To document the music of several southern California Indian tribes.</i>	15,559
California, Regents of the University of Los Angeles, California	<i>To amend a previous grant supporting production of a film on Luther Metke, American folk artist and traditional log cabin builder.</i>	7,000
California State University, Foundation of Sacramento, California	<i>To amend a previous grant to support two documentary films about the traditional verbal arts of two Micronesian cultures on the islands of Palau and Ponape.</i>	7,000
California State University Fresno Foundation Fresno, California	<i>To amend a previous grant to support the resident folk artists program at the California State University at Fresno.</i>	3,871
Carroll County Heritage Center Berryville, Arkansas	<i>For research, artists' fees, and a booklet on Ozark stories and songs illustrating the art of storytelling in the region.</i>	5,900
Center for Gulf South History and Culture New Orleans, Louisiana	<i>For the production of a Cajun-French version of the film, Gumbo—The Mysteries of Creole and Cajun Cooking.</i>	7,000
Center for Southern Folklore Memphis, Tennessee	<i>For a folk art survey of western Tennessee, eastern Arkansas, and northwestern Mississippi, with associated outreach programs.</i>	20,000
Centrum Foundation Port Townsend, Washington	<i>For the annual Festival of American Fiddle Tunes, the development of a week-long ethnic dance festival, and a year-long position for a folk musician coordinator.</i>	19,080
Chelsea House of Folklore Center Brattleboro, Vermont	<i>For performances at the center by New England folk musicians.</i>	3,000
Chicago Celtic Cultural Council Chicago, Illinois	<i>For interviewing ten traditional Irish musicians and for preparing a series of articles about them for a Chicago Irish-American newspaper.</i>	7,000
Chinese Music Society of North America Woodbridge, Illinois	<i>For workshops on Chinese musical traditions for teenage students in Chinese cultural schools.</i>	9,320
Circuit Playhouse Memphis, Tennessee	<i>For workshops and seminars in local Memphis public schools by blues artists and other traditional musicians from the Beale Street Music Festival.</i>	10,190
Claiborne County Board of Supervisors Port Gibson, Mississippi	<i>For "Mississippi: Cultural Crossroads," a community project to document the folk arts heritage of southwest Mississippi.</i>	9,114
Collective Black Artists New York, New York	<i>For a pilot film treatment of traditional Black gospel music assemblies.</i>	5,000
College of the Atlantic Bar Harbor, Maine	<i>For a local festival of Maine folklife to include French-speaking, English-speaking, and Native American traditional artists.</i>	13,000

Columbia College Chicago, Illinois	<i>For two multi-ethnic crafts exhibits and an outreach program to take exhibitions, lectures, and demonstrations of ethnic arts into Chicago neighborhoods.</i>	8,000
Columbia Historical Society Washington, D. C.	<i>To amend a previous grant to include honoraria for an additional folk artist and the services of a professional sound man in a film documenting the oral poetry of fish-mongers in the public market of Washington, D.C.</i>	2,000
Columbus College of Art and Design Columbus, Ohio	<i>To amend a previous grant for additional film footage, editing, and preparation of a booklet to accompany a film documenting the traditional art of Leonard L. St. Clair.</i>	16,942
Committee on the Aging for Randolph County Elkins, West Virginia	<i>For the "Old Masters" program of traditional arts workshops conducted by local senior musicians and craftsmen.</i>	5,000
Creative Garden Theatre Company Grafton, West Virginia	<i>For radio programs devoted to the homeland music of West Virginia.</i>	5,750
Dartmouth College, Trustees of Hanover, New Hampshire	<i>For local folk artists in Celebration Northeast, a two-day celebration of the traditional music of northern New England.</i>	2,000
Daybreak Institute Music Society Los Gatos, California	<i>To support artists performing traditional ethnic folk music of the Americas at the second annual Festival of International Folk Music in Santa Cruz.</i>	2,000
District of Columbia Music Center Washington, D. C.	<i>For Carl ("Mr. Rhythm") Jackson, a veteran tap dancer, to offer tap dancing workshops and seminars to the inner-city community of Washington, D.C., and to tape record interviews with other veteran hoofers.</i>	3,000
Dixie College St. George, Utah	<i>Continued support for the celebration of the traditional arts of southern Utah at the Southern Utah Folklife Festival in Zion National Park.</i>	2,000
Documentary Educational Resources Watertown, Massachusetts	<i>To produce films about the Francophone, Pakistani, and Hispanic traditional arts from footage shot during the 1976 Festival of American Folklife.</i>	17,500
Documentary Education Resources Watertown, Massachusetts	<i>To produce a film on Eskimo music and dance.</i>	17,500
Documentary Research Buffalo, New York	<i>For a film centering on William August May, a commercial deepwater fisherman who has worked the California coast for over 50 years, and the traditional arts and crafts connected with fishing, primarily net-making and storytelling.</i>	21,485
Dogwood Arts Festival Knoxville, Tennessee	<i>For a traditional local music and crafts component in the two-day festival.</i>	8,000
East Tennessee State University John City, Tennessee	<i>For a pilot folk artist-in-schools program.</i>	16,440
Edward (John) Memorial Foundation Los Angeles, California	<i>For the initial phase of a discography of the many ethnic music recordings produced in the U.S. between 1895 and 1945. The information retrieved will be made available to ethnic cultural organizations and the general public through bilingual pamphlets.</i>	29,450
El Centro Cultural y Museo el Barrio Taos, New Mexico	<i>To photograph the work of the enjaradora, the women who traditionally do the final plastering and sculpting of fireplaces in adobe homes.</i>	29,820
Federation of Southern Cooperatives Epes, Alabama	<i>For the fieldwork and presentational expenses involved in mounting a festival of traditional artists and musicians in four counties in rural northeastern Mississippi.</i>	13,500
Ferrum College Ferrum, Virginia	<i>For an internship at Blue Ridge Institute.</i>	9,280
Ferrum College Ferrum, Virginia	<i>To demonstrate at the 1979 Blue Ridge Folklife Festival the skills that have grown up around the craft of automobile design.</i>	1,850

Ferrum College Ferrum, Virginia	<i>To develop a section for the 1979 Blue Ridge Festival concerning children's traditional music, songs, games, contests, stories, crafts.</i>	1,260
Film Arts Foundation San Francisco, California	<i>For a film documenting several renowned American folk musicians, including Mike Seeger and Elizabeth Cotton.</i>	15,000
Folklore Society of Greater Washington Washington, D. C.	<i>For the 1979 Washington Folk Festival to be held at Glen Echo Park, Maryland.</i>	2,500
Foresta Institute for Ocean and Mountain Studies Reno, Nevada	<i>To amend a previous grant to include additional fieldwork in Nevada at sites where local folk festivals are in progress or being planned.</i>	14,386
Fort Laramie Historical Association Fort Laramie, Wyoming	<i>For a folk arts festival featuring traditions of eastern Wyoming and western Nebraska.</i>	2,025
Fort Mason Foundation San Francisco, California	<i>For a folk arts specialist to identify ethnic and occupational traditions and artists for a variety of year-round presentations in the Golden Gate Park and at the Western Regional Folk Festival.</i>	15,000
Fort Mason Foundation San Francisco, California	<i>Continued support for the Western Regional Folk Festival.</i>	11,650
Foster (Stephen) Center White Springs, Florida	<i>For a survey of folk arts and artists in the northeast regions of Florida and for preparation of slide/tape programs for local presentation.</i>	19,740
Friends of the Douglas County Museum Rosenburg, Oregon	<i>For a two-day folklife festival featuring the traditional skills, crafts, foodways, music, and folk stories indigenous to the Umpqua Valley.</i>	10,000
Genessee Arts Council Batavia, New York	<i>To amend a previous grant to support a film on Iroquois traditional arts.</i>	12,900
Georgia Folklore Society Atlanta, Georgia	<i>For the annual Georgia Sea Islands Festival.</i>	8,000
Georgia, University of Athens, Georgia	<i>For field work in northern Georgia to locate and record local traditional musicians, for archiving the recorded materials, and for presentation of an exhibition: "Folk Visions and Voices."</i>	7,480
German (George B.) Music Archives Sioux Falls, South Dakota	<i>For fees for the traditional cowboy artists in the Split Rock Swing Festival of Sioux Falls, South Dakota.</i>	1,720
German (George B.) Music Archives Sioux Falls, South Dakota	<i>For a videotape of cowboy singers of South Dakota to be shown on public television.</i>	9,200
German (George B.) Music Archives Sioux Falls, South Dakota	<i>Support for a tour of cowboy singers and composers through seven towns.</i>	1,000
Great River Festival of Arts La Crosse, Wisconsin	<i>For artists' fees and related expenses in the Great River Festival of local traditional ethnic music and crafts.</i>	3,000
Greater Cleveland Ethnographic Museum Cleveland, Ohio	<i>For research and preparation of an exhibit of needlework from the ethnic communities in the Cleveland area to be toured through ethnic neighborhoods.</i>	8,322
Greater Cleveland Ethnographic Museum Cleveland, Ohio	<i>For artists' fees, research expenses, and booklet preparation for a two-disc album documenting the music, songs, and tales of the Balkan Slavs of northern Ohio.</i>	17,000
Han Sheng Chinese Opera Institute Washington, D. C.	<i>For training local Chinese-American artists in various aspects of Chinese Peking Opera, and for performance expenses.</i>	10,000
Hellenic American Neighborhood Action Committee New York, New York	<i>For an exhibition on Greek embroidery and rug weaving and for local community workshops by traditional needlework artists.</i>	8,000
Home Education Livelihood Program Albuquerque, New Mexico	<i>For workshops and concert-demonstrations in local schools by traditional mariachi musicians.</i>	7,500

Hudson River Sloop Restoration Poughkeepsie, New York	<i>For the research and presentation of Asian, Haitian, Jewish, East European, and Hispanic traditional arts as a part of the 1979 Great Hudson River Revival.</i>	6,500
Ibero-American Action League Rochester, New York	<i>To support artists' fees and booklet preparation costs for a record album of local Puerto Rican traditional music.</i>	6,000
Institute for Southern Studies Chapel Hill, North Carolina	<i>To amend a previous grant to include additional sound transfer, editing, and technical expenses as well as artists' fees for a film documenting master Appalachian fiddler Tommy Jarrell.</i>	6,000
Institute for the Study of Human Issues Philadelphia, Pennsylvania	<i>For a film documenting the Philadelphia Mummers' tradition.</i>	25,000
International House of Philadelphia Philadelphia, Pennsylvania	<i>For the International House Folklife Festival series featuring artists, musicians, and singers from the varied cultural and ethnic groups in the Philadelphia area.</i>	9,600
International Institute of Youngstown, Ohio Youngstown, Ohio	<i>For a folk arts slide show to demonstrate the work of the traditional artisans in Youngstown's ethnic neighborhoods.</i>	8,000
Irish Cultural and Folklore Society Washington, D. C.	<i>For performances and workshops by Irish and Irish-American musicians in the 1979 Irish Folk Festival and Jubilee in Glen Echo Park, Maryland.</i>	10,850
Jackstraw Memorial Foundation Seattle, Washington	<i>For radio programs on KRAB-FM which explore the musical and verbal folk arts of various ethnic and occupational communities in the metropolitan Seattle area.</i>	25,430
Jefferson National Expansion Historical Association St. Louis, Missouri	<i>For the Frontier Folklife Festival of traditional Missouri crafts and music.</i>	10,000
Jewish Community Centers of South Florida Miami, Florida	<i>For the Yiddish cultural festival, "Generation to Generation."</i>	3,000
Jonesboro, Town of Jonesboro, Tennessee	<i>To celebrate with a three-day public event, including performances and open discussions, the development of country music radio from its roots in traditional mountain music.</i>	10,610
Kansas Arts Commission Topeka, Kansas	<i>For a survey to identify and document practicing folk artists in Kansas communities.</i>	20,000
Kansas State Historical Society Topeka, Kansas	<i>For the annual Celebration of Kansas Folklife.</i>	10,000
Kentucky Research Foundation, University of Cumberland, Maryland	<i>To print, mount, mat, and frame historic photographs for an exhibit depicting traditional arts and architecture in a coal community.</i>	2,665
Kiltie Band of York York, Pennsylvania	<i>To support costs of master Scottish Highland bagpipers, as resident teachers in a summer clinic devoted to Scottish traditional arts.</i>	5,000
Kotzebue Teen Center Kotzebue, Arkansas	<i>To revitalize the old Inupiat skills of skin sewing, the construction of traditional clothing, and sled building, through sessions in which senior traditional artists will instruct younger members of the tribe.</i>	17,770
La Casa de la Raza Santa Barbara, California	<i>To identify traditional corrido composers and singers in Santa Barbara and Ventura counties, to broadcast their compositions on a local radio program series, and to produce a record of the best material.</i>	10,000
Lewiston, City of Lewiston, Maine	<i>For a musical soiree, the traditional arts component of the Lewiston Franco-American Festival.</i>	5,600
Los Rios Community College Sacramento, California	<i>To pay musicians' fees at a free community-wide blues festival.</i>	5,200
Louisiana State Arts Council Baton Rouge, Louisiana	<i>For a state folk arts coordinator.</i>	18,256

Louisiana State Arts Council Baton Rouge, Louisiana	<i>For a conference dealing with the identification, presentation, and preservation of the folk arts of the many cultural and occupational groups in Louisiana.</i>	6,500
Many Races Cultural Foundation New York, New York	<i>Continued support for the Martin Luther King, Jr., Folk Festival in Haynesville-Homer, Louisiana.</i>	10,000
Mary College Bismark, North Dakota	<i>To amend a previous grant to support the recording, transcribing, and translating of the music of the Arikara tribe of North Dakota.</i>	4,434
Maryland Arts Council Baltimore, Maryland	<i>For the production of a film on Maryland folk musicians Ola Belle Reed, Fields Ward, and Little Wonders.</i>	3,300
Memphis State University Memphis, Tennessee	<i>For research and performers' fees in a project to produce and distribute recordings of local Mississippi Delta Blues singers.</i>	10,000
Micronesia, Community College of Ponape, East Caroline Islands	<i>To record the traditional music of Micronesia and to develop radio programs for broadcasting Micronesian music.</i>	38,820
Middletown Folk Festival Middletown, New Jersey	<i>For the traditional music and crafts component of the Middletown Folk Festival.</i>	2,500
Minnesota Folklife Center St. Paul, Minnesota	<i>For a survey of traditional artists within the New Ulm and Brown County areas.</i>	6,000
Mississippi Action for Community Education Greenville, Mississippi	<i>For the Delta Folk Gospel Music Festival.</i>	7,500
Mississippi Action for Community Education Greenville, Mississippi	<i>To amend a previous grant to bring local musicians to the Delta Blues Festival.</i>	2,500
Mississippi Action for Community Education Greenville, Mississippi	<i>For the second annual Delta Blues Festival.</i>	25,000
Missouri Friends of the Folk Arts New Haven, Missouri	<i>For The Missouri Tradition, a weekly hour-long radio program featuring the traditional music and folklore of Missouri.</i>	3,029
Monroe County Rural Heritage Alliance Union, West Virginia	<i>Support for three folk musicians to teach free classes on traditional mountain musical instruments throughout Monroe County.</i>	5,000
Monroe County Rural Heritage Alliance Union, West Virginia	<i>Continued support for instruction in traditional mountain music.</i>	5,596
Museo del Barrio New York, New York	<i>For concerts of Latin American folk music, documentation of these concerts, and a workshop in the playing of the Puerto Rican instrument, the cuatro.</i>	10,000
Museum of Contemporary Art Chicago, Illinois	<i>For a concert series on Chicago-style blues.</i>	2,500
Museum of New Mexico Santa Fe, New Mexico	<i>For a workshop by traditional weavers in the techniques of Hispanic jerga (rug) weaving.</i>	2,355
Nampsch'ats Community Foundation Tokeland, Washington	<i>To amend a previous grant to record the verbal arts traditions of Shoalwater tribal members.</i>	2,000
National Board of YMCA's of the USA New York, New York	<i>For a film production associated with the International Year of the Child, documenting traditional children's folk arts and centering on American camp songs and camp traditions.</i>	41,588
National Center for Urban Ethnic Affairs Washington, D. C.	<i>For a tour of Irish-American musicians and dancers to give performances in Irish neighborhoods in major urban areas. In selected communities, music classes will be established as a follow-up to the tour.</i>	30,870
National Center for Urban Ethnic Affairs Washington, D. C.	<i>For a second tour of traditional Irish musicians to urban areas where Irish-Americans have settled.</i>	15,300

National Council for the Traditional Arts Washington, D. C.	<i>For a tour of Appalachian artists (musicians, singers, dancers, storytellers) to midwestern urban communities to which Appalachians have migrated.</i>	29,620
National Council for the Traditional Arts Washington, D. C.	<i>For a six-week series of concerts at Glen Echo Park, Maryland to celebrate the folk music traditions of the several states surrounding Washington, D.C.</i>	5,800
National Council for the Traditional Arts Washington, D. C.	<i>For the 41st National Folk Festival held at Wolf Trap Farm Park, Vienna, Virginia.</i>	15,000
National Council for the Traditional Arts Washington, D. C.	<i>Support to copy and catalogue tape recordings and slides made during the previous five National Folk Festivals for use in planning future festivals and for deposit in the Folk Song Archives at the Library of Congress.</i>	5,000
Natural Heritage Trust/Artpark Lewiston, New York	<i>To present a celebration of the folk arts of Black, Polish, and Italian-Americans in the Niagara Falls region.</i>	14,750
Nebraska State Historical Society Lincoln, Nebraska	<i>To amend a previous grant to include a survey of folklife in the Nebraska panhandle area.</i>	1,660
Nebraska State Historical Society Lincoln, Nebraska	<i>To hire a folk arts coordinator to work at the Center for Nebraska Folklife.</i>	20,000
Neighborhood Centers—Day Care Association Houston, Texas	<i>For a teaching program by traditional mariachi musicians in a community center in a Mexican-American barrio.</i>	9,680
New Hampshire Commission on the Arts Concord, New Hampshire	<i>For a folk arts coordinator to survey New Hampshire folk arts resources and help in the development of local presentations.</i>	18,500
New Jersey Department of Education Trenton, New Jersey	<i>For a state folk arts coordinator.</i>	25,000
New Mexico Arts Division Santa Fe, New Mexico	<i>For three workshops at the Oke Oweenge Crafts Cooperative of the San Juan Pueblo. Three senior artisans will teach belt weaving, pottery making, and willow basketry to younger members of the Pueblo.</i>	3,360
New Mexico Arts Division Santa Fe, New Mexico	<i>To record Spanish folk music of New Mexico for broadcast over local radio stations.</i>	14,850
New Mexico Highlands University Las Vegas, New Mexico	<i>To amend a previous grant for two films: Los Tejedores, documenting Hispanic weaving traditions; and Los Santeros, depicting Southwest santo carvers.</i>	9,380
New River Community College Dublin, Virginia	<i>For a survey of local traditional artists in selected southwest Virginia counties which will become the resource material for developing folk arts presentations.</i>	16,559
New York, Research Foundation of the State University of Canton, New York	<i>For the Festival of North Country Folklife, to present the traditional arts of northern New York State.</i>	12,264
New York State Council on the Arts New York, New York	<i>To hire a folk arts coordinator.</i>	25,168
Newport News, City of Newport News, Virginia	<i>For performances and workshops by three traditional musicians.</i>	3,150
North American Basque Organization Reno, Nevada	<i>For fees supporting traditional Basque musicians in workshops designed to teach the Basque txistu, and drum music to Basque-American young people.</i>	4,590
North Carolina Department of Cultural Resources Raleigh, North Carolina	<i>For a folk music-in-the-schools project featuring local black and white musicians.</i>	15,000
North Carolina Department of Cultural Resources Raleigh, North Carolina	<i>For a full-time staff folklorist for the Office of Folklife Programs.</i>	13,926
North Dakota Council on the Arts Fargo, North Dakota	<i>For a state folk arts coordinator.</i>	14,389

Northeast Carry Hallowell, Maine	<i>For a local traditional crafts presentation within the Common Ground Country Fair of Hallowell, Maine.</i>	4,000
Northside Presbyterian Church Ann Arbor, Michigan	<i>For two concerts at the Ark featuring folk musicians and singers.</i>	3,500
Northwest Film Study Center Portland, Oregon	<i>For a film on the Polish-American polka tradition.</i>	25,000
Northwest Media Project Portland, Oregon	<i>To produce a film documenting the artistic and cultural traditions of the Russian Old Believers in Woodburn, Oregon.</i>	22,800
Northwestern State University of Louisiana Natchitoches, Louisiana	<i>For a folk festival featuring the traditional arts of north-west Louisiana.</i>	7,500
Ohio Folklife Columbus, Ohio	<i>For research costs and artists' fees for a record of Ohio folk music to be distributed to museums and schools.</i>	3,000
Ohio Foundation on the Arts Columbus, Ohio	<i>For fieldwork in six Ohio counties culminating in a traditional arts festival and residencies by folk artists in area schools.</i>	13,730
Oklahomans for Indian Opportunity Lawton, Oklahoma	<i>To display an exhibit of Kiowa tepee models in Lawton, Oklahoma.</i>	15,355
Old Town, City of Old Town, Maine	<i>For the inclusion of local traditional artists in a festival of Franco-American culture, music, and traditions.</i>	4,000
Oregon Arts Commission Salem, Oregon	<i>For fieldwork leading to a major exhibit of Oregon folk art that will tour Oregon and be presented at the Renwick Gallery, Washington, D.C.</i>	10,485
Oregon Arts Commission Salem, Oregon	<i>Partial support for the position of Folk Arts Coordinator at the commission.</i>	13,560
Oregon Arts Commission Salem, Oregon	<i>For mounting and touring costs of "Webfoots and Bunch-grassers," an exhibition and catalogue of Oregon folk arts.</i>	23,440
Our Lady of Mt. Carmel Church Youngstown, Ohio	<i>For a series of workshops dealing with the foodways and traditional culture of Italian provinces represented in the Youngstown Italian-American community.</i>	8,000
Pacifica Foundation Berkeley, California	<i>To produce six one-hour radio programs documenting the American political folksong tradition.</i>	5,800
Peoples and Cultures Cleveland, Ohio	<i>For a traveling exhibit of the finest examples of Cleveland's ethnic communities' folk crafts.</i>	8,000
Phelps Stokes Fund, Trustees of the New York, New York	<i>For artists' fees for the musicians, singers, and dancers participating in a Caribbean-American cultural festival in New York City.</i>	6,000
Pittsburgh, University of Pittsburgh, Pennsylvania	<i>For a film documenting the traditional arts of cowboy and ranch life in the Tongue River Valley in southeastern Montana.</i>	44,000
Public Television 19 Kansas City, Missouri	<i>To amend a previous grant supporting a film, Tale-Tellers of the Ozark Mountains.</i>	10,000
Rappahannock Community College Glenns, Virginia	<i>For an arts festival featuring the heritage of the rural Black Tidewater community, the Chesapeake watermen, and the Mattaponi Indians.</i>	4,000
St. Innocent Church Anchorage, Alaska	<i>To foster the liturgical singing traditions of Alaska native peoples through a series of community singing assemblies. All sessions will be tape-recorded for study.</i>	15,000
St. Johnsbury TV Co-op St. Johnsbury, Vermont	<i>For the production of a series featuring Vermont traditional artists for local cable TV broadcast.</i>	5,000
San Francisco, City of San Francisco, California	<i>For the seventh San Francisco Blues Festival.</i>	2,500
Seattle Folklore Society Seattle, Washington	<i>For a documentary film featuring 16 major blues artists in concert.</i>	18,600

Seattle Folklore Society Seattle, Washington	<i>For five tours of master musicians to rural and urban areas on the West Coast, and to bring traditional artists to showcase at booking conferences for community arts and university center programmers.</i>	25,000
Seattle Folklore Society Seattle, Washington	<i>For second-year support of the folk arts advocate project to bring master American traditional musicians before a wider public.</i>	25,000
Shelby State Community College Memphis, Tennessee	<i>To present traditional folk craftworkers and musicians at the first African-American Crafts Conference and Jubilee in Memphis.</i>	12,000
Sino-American Cultural Society Washington, D. C.	<i>For performances and lecture-demonstrations of Chinese opera in five east coast cities.</i>	14,380
South Carolina, University of Columbia, South Carolina	<i>To enable filmmakers to attend "Folk Arts and Filmmaking," a symposium on folklore of the Southeast.</i>	6,430
Southeastern Massachusetts University Foundation North Dartmouth, Massachusetts	<i>To support a local folk festival.</i>	2,000
Southern Folk Cultural Revival Project Nashville, Tennessee	<i>For artists' fees and booklet costs for an album of traditional musicians recorded on SFCRP's tours.</i>	3,000
Southern Folk Cultural Revival Project Nashville, Tennessee	<i>For the fourth annual Tennessee Grassroots Days Festival.</i>	8,000
Southern Folk Cultural Revival Project Nashville, Tennessee	<i>To initiate a musical workshop series in Glynn County Public Schools employing traditional singers and instrumentalists from the southern coast of Georgia.</i>	8,000
Spartanburg Gospel Music Workshop Spartanburg, North Carolina	<i>For the presentation of gospel workshops and concerts.</i>	6,000
Spillville Historic Action Group Spillville, Iowa	<i>For a Czech folk arts component in the 1979 National Dvorak Festival.</i>	2,500
SUM Concerts Galveston, Texas	<i>For fees for traditional blues musicians appearing in the annual Juneteenth Blues Festival.</i>	10,000
Sun Valley Center Sun Valley, Idaho	<i>For the second annual Northern Rockies Folk Festival.</i>	10,000
Tarpon Springs, City of Tarpon Springs, Florida	<i>For a survey of traditional artists in the Greek community of Tarpon Springs so that they might be used as artists-in-residence in local schools.</i>	1,755
Tennessee Folklore Society Whitleyville, Tennessee	<i>Support for Southbound, a 13-part television series which will present a comprehensive look at different genres of Southern music.</i>	50,000
Texas Inter-Cooperative Council, University of Austin, Texas	<i>For the completion of the film, The Death of Judas, documenting the culture of the Totonac Indians of Sierra de Puebla, Mexico.</i>	12,160
United Labor Agency of Greater Washington Washington, D. C.	<i>To amend a previous grant for a multi-media presentation of traditional stories and skills of the fire fighters of Washington, D.C.</i>	9,305
Universal Christian Church Pipestem, West Virginia	<i>To support artists' fees for the annual folk arts, crafts, and music festival in Pipestem.</i>	10,000
Urban Gateways Chicago, Illinois	<i>For a folk arts coordinator and trainee to work with the Artists-in-Schools programs.</i>	30,260
Utah Arts Council Salt Lake City, Utah	<i>For residencies by traditional Navaho artists in weaving, basketmaking, and silversmithing in Navaho community schools.</i>	9,000
Utah State University Logan, Utah	<i>To locate and bring traditional artists and craftspeople from the three-corner area of Utah, Wyoming and Idaho to participate in the Fife Conference on Western American Folk Culture and the Great West Crafts Fair.</i>	14,820

Vermont Council on the Arts Montpelier, Vermont	<i>For the Festival des Deux Mondes, a touring presentation of French-American folk arts to be presented in small French-speaking towns in Maine, New Hampshire, and Vermont.</i>	12,000
Virgin Islands Family Institute and Training Center St. Thomas, Virgin Islands	<i>For documentation of traditional folk songs and tales of the Virgin Islands, performances in local communities, production of radio programs, and development of a Folk Arts Resource Center.</i>	25,000
Washington State University Pullman, Washington	<i>For the identification, preservation, and dissemination of the German-Russian and Scandinavian folk arts and traditions of Endicott, Washington.</i>	7,000
West Virginia Arts and Humanities Council Charleston, West Virginia	<i>To amend a previous grant for a film on bluegrass music pioneer, Everett Lilly.</i>	2,545
Western Carolina University Cullowhee, North Carolina	<i>For the presentation of local traditional artists in Mountain Heritage Day, an annual celebration held in Cullowhee.</i>	12,000
Western Carolina University Cullowhee, North Carolina	<i>For a folk arts specialist to work with the Mountain Heritage Center.</i>	15,971
Wilson (Warren) College Swannanoa, North Carolina	<i>To support two series of concerts featuring local traditional musicians.</i>	3,000
Womanswork Minneapolis, Minnesota	<i>For a folk arts specialist to help in the documentation of women's crafts and craftswomen, especially from Minneapolis ethnic neighborhoods.</i>	5,000
Yeh Yu Chinese Opera Association New York, New York	<i>For a tour of Chinese opera performances.</i>	12,620

Folk Arts/Pilot

To support individuals wishing to initiate activities described under the Folk Arts category.

Program funds: \$36,370

Cohen, John Putnam Valley, New York	<i>For editing costs for folkloric footage, including a short film on Sarah and Maybelle Carter, historically important Southern folk singers.</i>	\$3,000
Dalsemer, Robert G. Baltimore, Maryland	<i>To document the traditional square dances of western Pennsylvania.</i>	1,500
Green, Stephen Brattleboro, Vermont	<i>To record and interview traditional musicians in Vermont.</i>	2,500
McMillon, Robert L. Lenoir, North Carolina	<i>For a North Carolina ballad singer to visit remote Appalachian areas and to record mountain songs.</i>	6,870
Robb, John D. Albuquerque, New Mexico	<i>To transcribe and catalogue the J. D. Robb collection of Southwest traditional music and verbal lore.</i>	7,500
Singer, Roberta Louise New York, New York	<i>For tape recordings of musical selections and interviews with Victor Montanez y Pleneros, a Puerto Rican traditional ensemble now in New York.</i>	15,000

Folk Arts Apprenticeships

To enable performers or craftsmen to study with traditional masters in their field.

Program funds: \$31,408

Dillman, Glen Torrington, Wyoming	<i>To study hammer dulcimer making with traditional craftsman Albert Fahlbusch.</i>	\$2,842
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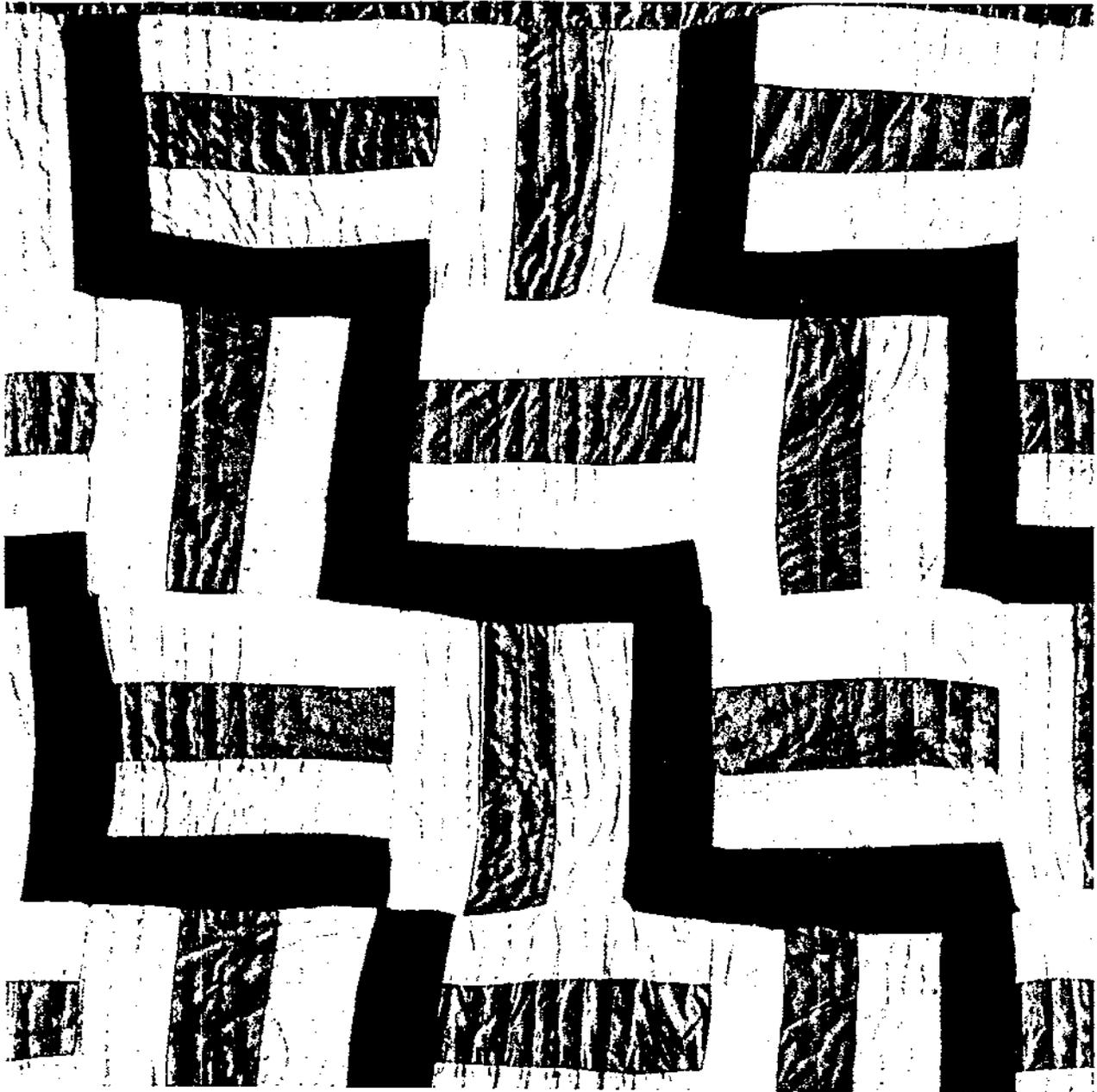


Photo: Center for Southern Folklore

Fahlbusch, Roger A. Scottsbluff, Nebraska	<i>To study hammer dulcimer making with Albert Fahlbusch.</i>	2,400
Gentry, Andy Scottsbluff, Nebraska	<i>To study hammer dulcimer making with Albert Fahlbusch.</i>	2,485
Gerrard, Alice Garrett Park, Maryland	<i>To study fiddle playing with master traditional musician Tommy Jarrell.</i>	1,000
Gonzalez, Roberto Houston, Texas	<i>To study mariachi violin with traditional musician Luis Munoz.</i>	1,000
Hernandez, Hector Houston, Texas	<i>To study with Atanacio P. Davila, muralist.</i>	2,500
Herrera, Fermin Oxnard, California	<i>To study the Veracruz harp with master musicians Lino Chavez and Mario Barradas.</i>	1,000
Holton, Rodney W. Scottsbluff, Nebraska	<i>To study hammer dulcimer making with Albert Fahlbusch.</i>	2,400
Mansfield, William T. Apex, North Carolina	<i>To study clawhammer banjo with Fred Cockerham.</i>	1,160
McPartland, Thomas Sweet Springs, Nevada	<i>To study Appalachian fiddling with master musician Frank George.</i>	1,000
Miranda, Maria-Isabel Oxnard, California	<i>To study the Mexican jarana with master musician Lino Chavez.</i>	1,000
Mylet, Thomas Elk Creek, Virginia	<i>To study the traditional clawhammer banjo with master musician Kyle Creed.</i>	1,000
Romero, Marie Cash de Santa Fe, New Mexico	<i>To study the local Hispanic decorative craft of tin-smithing with master artisans Emilio and Senaida Romero.</i>	5,000
Schmer, Robert H. Mitchell, Nebraska	<i>To study hammer dulcimer making with Albert Fahlbusch.</i>	2,621
Spires, William Cloverdale, California	<i>To study Cajun violin performance with master traditional musician Dennis McGee.</i>	1,000
Taylor, John D. Clemson, South Carolina	<i>To study Irish Union pipe playing with master musician Brendan Breatnach.</i>	1,000
Williams, David DeKalb, Illinois	<i>To study mandolin and guitar with master musician Jethro Burns.</i>	1,000
Witty, Kathleen New York, New York	<i>To study the Irish wooden flute with master musician Cathal McConnell.</i>	1,000



Literature

Writing is often correctly perceived to be a solitary art form. But as with any other art form, it is an act of communication which requires the engagement of an audience in the imaginative experience. Simply stated, writers must have both readers and live audiences for their work.

This pressing need, to bring writers together with their own particular audiences, has long been a major concern of the Literature Program. Under its first new director for eight years, and with the help of an assistant director, the Program is moving toward a fuller accomplishment of this goal.

Life does not divide itself neatly into yearly units, fiscal or otherwise, and a true picture of the Literature Program can only be drawn from a greater perspective than a single year allows. With this in mind, one may perhaps begin by examining the Program's most visible, and sensitive, category: Fellowships for Creative Writers. Although offered only in alternating years, these fellowships are the cornerstone of the Program's support of literature, since they help provide the necessary time for writers to practice their art. And because these fellowships serve a diverse and active community, they must be flexible and broadly based.

This year, the fellowship program was stretched to its limits. Some 3,750 applications were received from playwrights, poets, and fiction writers of every conceivable style and from every place where writers live. This number represented a 26 percent increase over the previous (1977) round of applications.

While the list of winners is not announced until fiscal 1980, the bulk of the work leading up to the final list took place in fiscal 1979. Every manuscript is logged by the staff and sent to a panel of readers for preliminary

screening. This leads to a marathon panel meeting in August, during which an advisory panel must arrive at a final list of recommendations for the National Council. In this round, that final list comprised 275 writers of great talent from 42 states and Puerto Rico, the largest number of fellowships awarded in the Program's history. While the greatest growth is in fellowships for playwrights, a significant first for the Program is the awarding of fellowships for Hispanic authors writing in their native Spanish. The panel found a heartening improvement in the quality of work submitted and awarded far more fellowships than had been anticipated.

Other grants within the Literature Program address the corollary concern of increasing audiences for writers and their work. Residencies for Writers is an attempt to put writers in personal contact with their audiences. Short and long-term residencies, and other innovative programs, receive direct aid from the Literature Program, all monies going to writers in the form of fees, per diem, and travel expenses. Perhaps more than any other category, Residencies for Writers is oriented specifically toward organizations and geographic regions which have had little previous contact with living writers, since it has been found that actual contact with the writers themselves expands audiences and increases their appreciation of a writer's work. And, of course, this is one more way of providing professionally active writers with financial help. Residencies for Writers, in existence for several years, has been substantially broadened this year and, again, the largest number of grants ever made in this category has been awarded.

In America, perhaps throughout the world, publishers have not been able to keep up with the growth of writers and their audiences. In



Photo: Stephen Altman

this country and many others, traditional avenues for publication have been significantly augmented through a network of independent, noncommercial publishers of books and magazines.

For several years, the Literature Program has offered increasing support for independent literary publishers, directly through grants-in-aid and indirectly through the Coordinating Council of Literary Magazines. Yet while the means of publication have been available to small publishers, efficient methods of reaching their natural audiences have not existed, or have been only partly functioning. In 1979 the Literature Program increased substantially its support for innovative and experimental projects attempting to solve the problems of distributing and promoting fine contemporary creative literature from whatever source. For instance, the Program is supporting book buses (which make contemporary literature available to new audiences) such as those of the Plains Distribution Service of Fargo, North Dakota, (serving the upper Midwest) and the Visual Studies Workshop in Rochester, New York (serving the northeastern states).

These programs reflect broad-ranging decisions made by the advisory panel. This group of talented writers and editors, drawn from a broad geographical, ethnic, and stylistic background, is responsible for all policy and application review, makes its recommendations directly to the National Council, and is the backbone of the Literature Program. Its decisions provide the Program with direction, helping to ensure that it remains responsive to a field that is constantly in flux.

Since literature is perhaps more diverse than at any time in its history and lacks a definable stylistic center, it is most appropriate that 1979 witnessed a broadening of the advisory panel's scope. In an attempt to benefit from the advice and experience of as many individuals as possible, the panel has been increased to over 30 members. Even so, it is not possible to represent every conceivable style, region, and school of writing; and members must make a conscientious attempt to serve on behalf of literature as a whole. This year's panel devoted an extraordinary amount of time and energy to the Program's policy and application review needs. All these individuals deserve thanks for their efforts, especially for the time taken away from their own writing and editing careers.

The problems of writers and literature in contemporary society are far larger than the present capabilities of this Program. But it must be noted that freedom of expression becomes a meaningless phrase if economic conditions prevent writers from writing or from reaching their audiences through publications and performances. This Program is concerned that such conditions exist today and intends to do everything in its power to support writers directly. It also hopes that, by calling attention to the actual situation of writers in America, some badly needed improvements will be made.

David Wilk
Director, Literature Program

Literature Advisory Panel

Policy Panel

Frances McCullough, Chairman
Chief Editor for Fiction and Poetry
Harper & Row
Hastings-on-Hudson, New York

Chloe Aaron
Media Specialist
Vice President for Programming, PBS
Washington, D.C.

Doris Betts
Novelist, Teacher
Sanford, North Carolina

Rita Mae Brown
Novelist, Screenwriter
Charlottesville, Virginia

Barbara Garson
Playwright
New York, New York

Lyn Hejninian
Poet, Small Press Editor
Berkeley, California

Romulus Linney
Playwright, Novelist
New York, New York

William Matthews
Poet, Critic, Teacher
Former Little Magazine Editor
Seattle, Washington

Howard McCord
Fiction Writer, Poet, Editor
Bowling Green, Ohio

James McPherson
Fiction Writer
Charlottesville, Virginia

Jennifer Moyer
Literature Program Director
Illinois State Arts Council
Chicago, Illinois

Michael Palmer
Poet
San Francisco, California

Anne Pride
Editor, Publisher, Distributor
Pittsburgh, Pennsylvania

Charles Rowell
Poet, Literary Magazine Editor
Lexington, Kentucky

Muriel Rukeyser
Poet, Essayist, Critic
New York, New York

Ricardo Sanchez
Poet, Fiction Writer, Teacher
Salt Lake City, Utah

Ted Wilentz
Bookstore Managing Director
Small Press Editor
New Haven, Connecticut

Suzanne Zavrian
Poet, Small Press Editor, Critic
New York, New York

Grants Panel

David Apodaca
Editor, Distributor, Poet
Las Cruces, New Mexico

Ron Arias
Poet, Critic
Claremont, California

Alvin Aubert
Editor, Poet, Teacher
Fredonia, New York

Kathy Barr
Editor, Poet
San Francisco, California

Ann Darr
Poet
Chevy Chase, Maryland

Cynthia Gair
Distributor
Washington, D.C.

John Jacob
Poet, Reviewer, Editor
Oak Park, Illinois

Steve Katz
Fiction Writer
Boulder, Colorado

Colleen McElroy
Poet, Fiction Writer, Teacher
Seattle, Washington

Mark Medoff
Playwright, Teacher
Las Cruces, New Mexico

Ron Padgett
Poet, Teacher
New York, New York

Thomas Sanchez
Novelist
Santa Barbara, California

Literature Grants

Program funds: \$3,903,110

Residencies for Writers

To enable organizations and public institutions such as state arts agencies, libraries, theaters, museums, art centers, prisons, hospitals, colleges, and professional groups to sponsor residencies by published writers.

Program funds: \$360,990

Actors Theatre of Louisville
Louisville, Kentucky

For a playwright in residence.

\$5,000

Adept Publications New American
Folk Center
Houston, Texas

*For writers' fees for poetry readings sponsored by Energy
Earth Communications.*

1,925

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Alabama State Council on the Arts and Humanities Montgomery, Alabama	<i>For a writer in residence and visiting writers' workshops in two or more state prisons in Alabama.</i>	5,000
Alaska, University of Fairbanks, Alaska	<i>For a one-month writer's residence.</i>	2,375
All-Media Dramatic Workshop Chicago, Illinois	<i>For the creation of an original play for the 1979-80 Chicago Radio Theater Series.</i>	1,100
Arizona Commission on the Arts and Humanities Phoenix, Arizona	<i>For writers' residencies and readings throughout rural Arizona.</i>	5,000
Arizona Commission on the Arts and Humanities Phoenix, Arizona	<i>For writers as workshop leaders in the Arizona state prison system.</i>	5,000
Arizona State University Tempe, Arizona	<i>For writers in residence.</i>	5,000
Arizona, University of Tucson, Arizona	<i>For writers' fees for participation in a readings series</i>	2,000
Arts Exchange Lebanon, New Jersey	<i>For readings series throughout New England for new and established writers.</i>	10,500
Basement Workshop New York, New York	<i>For Asian-American writers in residence.</i>	4,760
Beloit College Beloit, Wisconsin	<i>For two writers in residence to conduct readings and workshops during a new summer arts festival at Beloit College.</i>	3,030
Berkeley Stage Company Berkeley, California	<i>For a playwright in residence.</i>	3,100
Boise State University Boise, Idaho	<i>For six two-day writers' residencies in the Boise community.</i>	3,700
Bowling Green State University Bowling Green, Ohio	<i>For short-term writers' residencies for five poets and five fiction writers.</i>	4,000
Bronx Council on the Arts Bronx, New York	<i>For a writer in residence to conduct readings and workshops with writers in the Bronx.</i>	3,750
California, University of Davis, California	<i>For a writer in residence.</i>	1,620
Center Theatre Group of Los Angeles Los Angeles, California	<i>For playwrights in residence at the Mark Taper Forum.</i>	5,000
Chemeketa Community College Salem, Oregon	<i>For a scriptwriter for television and film, and a playwright in short-term residencies involving readings and workshops.</i>	2,200
Chicago Theatre Group Chicago, Illinois	<i>To support David Mamet as playwright in residence at the Goodman Theatre.</i>	5,000
Circle Repertory Theatre Company New York, New York	<i>For playwrights in residence.</i>	5,000
Clark (Sterling and Francine) Art Institute Williamstown, Massachusetts	<i>For a readings series.</i>	4,100
Cleveland Playhouse Cleveland, Ohio	<i>For two playwrights in residence.</i>	4,925
Colby College, President and Trustees of Waterville, Maine	<i>For writers' fees for short-term residencies.</i>	5,000
Colorado, University of Boulder, Colorado	<i>For writers' fees for the Colorado Poetry Circuit, which brings poetry readings to isolated parts of the state.</i>	3,200
Community Arts Foundation Chicago, Illinois	<i>For playwrights in residence with the Body Politic Theatre Laboratory.</i>	2,250

Company of Players Denver, Colorado	<i>To enable two playwrights in residence to write a new children's musical.</i>	2,000
Connecticut College New London, Connecticut	<i>For two fiction writers in residence.</i>	3,265
Creative Writers of Washington State Prison Pasco, Washington	<i>To enable writers to conduct readings and workshops with Washington State Prison inmates.</i>	3,710
Deer Track South Bend, Indiana	<i>To enable writers in residence to conduct poetry workshops in South Bend.</i>	1,000
Drake University Des Moines, Iowa	<i>For writers' fees for the "Monday's Writers" series.</i>	1,375
80 Langton Street San Francisco, California	<i>For four writers in one-week residencies.</i>	2,250
Fine Arts Work Center in Provincetown Provincetown, Massachusetts	<i>For writers' fees for the center's visiting writers programs.</i>	5,000
Franconia, Town of Franconia, New Hampshire	<i>For a writer's residency for eight weeks in the farmhouse formerly owned by Robert Frost.</i>	1,525
Frankel (Gene) Theatre Workshop New York, New York	<i>For a playwright in residence.</i>	5,000
Guthrie Theatre Foundation Minneapolis, Minnesota	<i>For playwrights in residence.</i>	5,000
Hamilton College, Trustees of Clinton, New York	<i>For writers' readings and residencies.</i>	3,700
Hawaii State Foundation on Culture and Arts Honolulu, Hawaii	<i>For one-to-two-week residencies throughout Hawaii by mainland writers.</i>	5,000
Henry Street Settlement New York, New York	<i>For two twelve-week writers' residencies, workshops, and readings at the Arts for Living Center.</i>	1,800
Houston, University of Houston, Texas	<i>To support writers' fees for readings and conducting workshops at various Houston libraries, community centers, and parks.</i>	4,850
Idaho, University of Moscow, Idaho	<i>For a writer in residence.</i>	5,000
Ithaca College Ithaca, New York	<i>For a woman playwright in residence at Ithaca College.</i>	4,300
Jewish Community Center of Kansas City Kansas City, Missouri	<i>For writers' fees for "The American Poets Series."</i>	3,970
Julian Company Theatre San Francisco, California	<i>For five two-month residencies for playwrights.</i>	5,000
Kansas City Regional Council for Higher Education Kansas City, Missouri	<i>To support a writer in residence for three weeks at 14 institutions of higher education in Kansas City.</i>	1,200
Kansas State University Manhattan, Kansas	<i>For five regional writers to conduct readings and workshops.</i>	500
Laguna Gloria Art Museum Lake Forest, Illinois	<i>For writers' fees for "Cross Works," a local, state, and national series of poetry readings and community workshops conducted by Laguna Gloria Art Museum.</i>	1,685
Lake Cook Theatre Foundation Lake Forest, Illinois	<i>For playwrights in residence at Academy Festival Theatre.</i>	5,000
Lawrence (Sarah) College Bronxville, New York	<i>For a writers-in-residence series of lectures.</i>	1,000
Magic Theatre San Francisco, California	<i>For a playwright in residence.</i>	5,000

Maine State Commission on the Arts and Humanities Augusta, Maine	<i>For several visiting writers' residencies at the Poetry Program at the Maine State Prison.</i>	3,000
Maine, University of Orono, Maine	<i>For a novelist in residence.</i>	2,900
Manhattan Theatre Club New York, New York	<i>For five playwrights' commissions on new works for possible production at Manhattan Theatre Club.</i>	3,510
McCarter Theatre Company Princeton, New Jersey	<i>For a playwright in residence.</i>	5,000
Michigan, University of Ann Arbor, Michigan	<i>For four five-day residencies at the Residential College.</i>	2,000
Milwaukee Public Library Milwaukee, Wisconsin	<i>For a series of writers' short-term residencies at Booz, Inc., a contemporary literature bookstore.</i>	5,000
Minnesota Chippewa Tribe Cass Lake, Minnesota	<i>For a writer in residence with Chippewa Tribal communities of Minnesota.</i>	5,000
Minnesota, University of Morris, Minnesota	<i>For a readings series and short-term residencies.</i>	2,000
New Orleans, University of New Orleans, Louisiana	<i>For four poets' fees for short-term residencies at the University of New Orleans.</i>	3,265
New Playwrights' Theatre of Washington Washington, D. C.	<i>For a playwright in residence.</i>	5,000
New York, Research Foundation of the State University of Albany, New York	<i>For a playwright in residence at the Empire State Youth Theatre Institute.</i>	2,380
North Olympic Library System Port Angeles, Washington	<i>For a poet in residence at the Gray Wolf Press in Port Angeles.</i>	2,060
Oberlin College Oberlin, Ohio	<i>For a writers' series of readings and residencies.</i>	1,980
Oklahoma Arts and Humanities Council Oklahoma City, Oklahoma	<i>For writers in residence at Central State University. This program serves as a training program for teachers of contemporary poetry.</i>	19,750
Peay (Austin) State University Clarksville, Tennessee	<i>For a readings series and writers' workshops.</i>	1,000
Pennsylvania Repertory Theatre Pittsburgh, Pennsylvania	<i>To provide, through the Academy of Prison Arts, four visiting poets in residence at the state correctional institution in Pittsburgh.</i>	3,040
Performance Community Chicago, Illinois	<i>For writers' fees at the Dinglefest Theatre Company's residency program.</i>	2,125
Pima Community College Tucson, Arizona	<i>For writers' fees for three-day residencies.</i>	1,800
St. Mark's-in-the-Bowery New York, New York	<i>For writers' fees for St. Mark's Wednesday Night Readings Series.</i>	3,625
St. Michael's College Winooski, Vermont	<i>For a playwright's fee for a six-week residency.</i>	2,975
St. Michael's College Winooski, Vermont	<i>For a residency by Hayden Carruth at several colleges in the state.</i>	4,500
St. Nicholas Theater Company Chicago, Illinois	<i>For a playwright in residence.</i>	4,500
San Jose Museum of Art Association San Jose, California	<i>For poets' readings fees at the San Jose Poetry Center.</i>	3,820

San Mateo, College of San Mateo, California	<i>For writers' short-term residencies in a community outreach program.</i>	4,625
Seattle Arts Festival Seattle, Washington	<i>For writers' fees for readings at the Seattle Arts Festival, "Bumbershoot."</i>	3,000
Soundscape Durham, North Carolina	<i>For writers' fees for the production of six one-hour programs for radio audiences featuring the work of active young writers in North and South Carolina.</i>	7,900
South Carolina Arts Commission Columbia, South Carolina	<i>To enable a writer in residence to reach special audiences through workshops with teenagers, prison inmates, older adults, and the handicapped.</i>	5,850
South Dakota Arts Council Foundation Sioux Falls, South Dakota	<i>For a writer in residence at several colleges in South Dakota.</i>	3,000
Southern Mississippi, University of Hattiesburg, Mississippi	<i>For eight visiting writers in residence at the Center for Writers.</i>	5,000
Stephens College Columbia, Missouri	<i>For five writers in residence.</i>	4,750
Symbrinck Associates Williamsport, Pennsylvania	<i>For a visiting writer in residence at the state and federal correctional institutions at Muncy and Allenwood.</i>	2,430
Texas Woman's University Denton, Texas	<i>For a writer in residence.</i>	5,000
Theatre for the New City Foundation New York, New York	<i>For fees for six playwrights in residence with Theatre for the New City.</i>	3,500
Theatre Incorporated New York, New York	<i>For three playwrights in residence at the Phoenix Theatre.</i>	5,000
Utah, University of Salt Lake City, Utah	<i>For writers' readings and workshops in the galleries of the Utah Museum of Fine Arts.</i>	4,050
Vassar College Poughkeepsie, New York	<i>For two month-long residencies by a novelist and a poet.</i>	5,000
Vermont, University of Burlington, Vermont	<i>For two four-day writers' residencies of readings and workshops.</i>	980
Wesleyan University Middletown, Connecticut	<i>For a four-week playwright's residency at the university's Theater Department.</i>	510
West Virginia Arts and Humanities Commission Charleston, West Virginia	<i>To support Mary Lee Settle in readings and discussions in 20 or more communities throughout West Virginia.</i>	4,000
West Virginia Arts and Humanities Commission Charleston, West Virginia	<i>To support Davis Grubb as resident writer with the Commission.</i>	5,000
Western Illinois University Macomb, Illinois	<i>To support Denise Levertov as a poet in residence.</i>	1,000
Wilkes College Wilkes-Barre, Pennsylvania	<i>For a fiction writer and playwright in residence.</i>	5,000
William and Mary, College of Williamsburg, Virginia	<i>For readings, workshops, panel discussions, and interviews by writers in a three-day festival of contemporary poetry and fiction.</i>	3,500
Women's Community Los Angeles, California	<i>For writers' fees for readings and workshops at the Women's Writers Series.</i>	5,000
Writers Community New York, New York	<i>For a fiction writer in residence.</i>	5,000

Distribution and Promotion

For projects designed to increase the public's access to contemporary literature.

Program funds: \$482,400

Alameda County Neighborhood Arts Program Oakland, California	<i>To enable the West Coast Print Center to provide quality printing services, teach production, and serve as a clearinghouse about printing and related fields.</i>	\$100,000
and/or service Seattle, Washington	<i>To support Skylo Distribution's service for literary magazines and independent presses.</i>	7,850
COMPAS St. Paul, Minnesota	<i>For the promotion and distribution of literary magazines by Bookslinger.</i>	27,000
COMPAS St. Paul, Minnesota	<i>For Truck Distribution Service's expanded activities of distribution and promotion of small press literary books and magazines.</i>	17,300
Cultural Council Foundation New York, New York	<i>To enable the Print Center to provide quality printing at cost and to teach production.</i>	32,500
Dutchess Community Arts Council Rhinebeck, New York	<i>For the Open Studio Print Shop, which provides quality, low-cost book production to individual writers, independent small publishers, and literary arts service organizations.</i>	23,740
Generalist Association New York, New York	<i>To amend a previous grant to enable SPRIL-East to place small press book racks in libraries in the Northeast.</i>	3,500
Generalist Association New York, New York	<i>For the promotion of small press publications through a syndicated review column, "Home Grown Books," which appears in rural newspapers.</i>	9,000
Generalist Association New York, New York	<i>To provide free literary magazines and small press volumes to prison inmates, and to publish a newsletter to be sent to prison inmates and to writers engaged in workshops at prisons.</i>	6,100
Generalist Association New York, New York	<i>For publication and distribution projects of the New England Small Press Association.</i>	15,000
Generalist Association New York, New York	<i>For the promotion of small press publications through a syndicated review column which appears in rural newspapers.</i>	8,300
Generalist Association New York, New York	<i>For the Cosmep Van project which distributes small press volumes and literary magazines throughout the Southeast.</i>	27,000
Institute for the Preservation and Study of African American Writing Washington, D.C.	<i>For a small press bookfair to be held in downtown Washington, D.C.</i>	4,010
Intersection San Francisco, California	<i>For the Small Press Book Center, which distributes literary magazines and small press books to bookstores and libraries.</i>	15,000
Kansas Arts Commission Topeka, Kansas	<i>For Midwest Distributors, which distributes small press books and literary magazines in the lower Midwest.</i>	12,000
Kentucky Arts Commission Frankfort, Kentucky	<i>For distribution and promotional activities, including the purchase of small press volumes.</i>	12,050
Milwaukee Public Library Milwaukee, Wisconsin	<i>For the acquisition of small press literary volumes.</i>	3,810
Netzahualcoyotl Historical Society Berkeley, California	<i>For the Before Columbus Foundation, which promotes and distributes literary magazines and small press books throughout the West.</i>	15,000
New Classroom Washington, D.C.	<i>For the Poet's Audio Center distribution program.</i>	15,200
Plains Distribution Service Fargo, North Dakota	<i>To amend a previous grant for support of the distribution and promotion of literary magazines and small press volumes throughout the Midwest.</i>	3,000

Plains Distribution Service Fargo, North Dakota	<i>For the promotion and distribution of literary magazines and small press volumes throughout the Midwest in 1979.</i>	15,350
Plains Distribution Service Fargo, North Dakota	<i>For the promotion and distribution of literary magazines and small press volumes throughout the Midwest in 1980.</i>	25,645
Private Arts Foundation of Washington Washington, D.C.	<i>For distribution and promotion of literary magazines and small press books.</i>	10,535
Texas Commission on the Arts and Humanities Austin, Texas	<i>For a small press distribution network in Texas.</i>	10,000
Visual Studies Workshop Rochester, New York	<i>For costs of the Book Bus and a salesman to travel to communities throughout the Northeast.</i>	10,000
Visual Studies Workshop Rochester, New York	<i>To enable the Book Bus to distribute literary magazines and small press volumes.</i>	36,300
Wisconsin Arts Board Milwaukee, Wisconsin	<i>For distribution and promotion activities for literary magazines and small press books.</i>	17,210

Assistance to Literary Magazines

To help support not-for-profit magazines that regularly publish poetry, fiction, plays, or literary criticism. Grants finance special issues, efforts to improve format, design, production, or readership, and in a few cases, long-range development.

Program funds: \$745,650

Coordinating Council of Literary Magazines New York, New York	<i>For CCLM's program of subgrants to literary magazines and related services.</i>	\$470,140
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The following literary magazines received support for projects related to future publications:

Agni Review Cambridge, Maine	<i>For publication of the magazine.</i>	\$4,125
Ahern, Tom Providence, Rhode Island	<i>For Diana's Bimonthly Press.</i>	3,340
Alabama, University of University, Alabama	<i>For The Black Warrior Review.</i>	3,000
Alaska Association Fairbanks, Alaska	<i>For The Arts for Permafrost.</i>	4,430
American Poetry Review Philadelphia, Pennsylvania	<i>For publication of the magazine.</i>	5,000
Arizona, University of Tucson, Arizona	<i>For Sun Tracks.</i>	4,000
Bellamy, Joe David Canton, New York	<i>For Fiction International.</i>	5,000
Bernstein, Charles New York, New York	<i>For L-A-N-G-U-A-G-E.</i>	3,880
Bloodroot Grand Forks, North Dakota	<i>For publication of the magazine.</i>	1,430
Borawski, Walta Boston, Massachusetts	<i>For Boston Gay Review.</i>	3,000
Boston University, Trustees of Boston, Massachusetts	<i>For Alcherinea.</i>	5,000

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Brody, Leslie San Francisco, California	<i>For</i> Boxcar.	1,445
Calyx, A Northwest Feminist Review Corvallis, Oregon	<i>For</i> publication of the magazine.	30,000
Centro Cultural de la Raza San Diego, California	<i>For</i> Maize.	3,000
Cultural Council Foundation New York, New York	<i>For</i> Unmuzzled Ox.	2,000
Cuomo, Joseph Flushing, New York	<i>For</i> A Shout in the Street.	2,920
DeColores Corporation Albuquerque, New Mexico	<i>For</i> future publications.	30,000
Drake, Albert Okemos, Michigan	<i>For</i> Happiness Holding Tank.	445
Fuller, George Los Angeles, California	<i>For</i> Jazz Press.	3,230
Garmhausen, James Bowling Green, Ohio	<i>For</i> Black Book.	1,000
Giorno Poetry Systems Institute New York, New York	<i>For</i> future publications.	5,000
Grimstad, Kirsten Los Angeles, California	<i>For</i> Chrysalis Magazine.	4,590
Grossinger, Richard Richmond, California	<i>For</i> Io.	4,975
Halpern, Daniel New York, New York	<i>For</i> Antaeus.	5,000
Hershon, Robert Brooklyn, New York	<i>For</i> Hanging Loose Magazine.	3,550
Hogan, Judy Chapel Hill, North Carolina	<i>For</i> The Hyerion Poetry Journal.	5,000
Hollow Spring Artists and Writers Guild Berkshire, Massachusetts	<i>For</i> future publications.	3,500
Indiana University Bloomington, Indiana	<i>For</i> Revista-Chicano Riquena.	5,000
Kirby, Michael New York, New York	<i>For</i> The Drama Review.	4,800
Klepfisz, Irena Brooklyn, New York	<i>For</i> Conditions.	2,700
Louisville, University of Louisville, Kentucky	<i>For</i> The Louisville Review.	2,190
Mazzolini, Michael Elkins, West Virginia	<i>For</i> Cheat Mountain Poets.	450
Mernit, Susan Columbus, Ohio	<i>For</i> Yellow Pages Poets.	4,500
Messerli, Douglas College Park, Maryland	<i>For</i> Sun and Moon.	2,950
Miller, Yvette Pittsburgh, Pennsylvania	<i>For</i> Latin American Literary Review.	5,000
Moore, John Hollins College, Virginia	<i>For</i> The Hollins Critic.	1,000

New Wilderness Foundation New York, New York	<i>For publication of the magazine.</i>	5,000
New York, Research Foundation of State University Albany, New York	<i>For Credences.</i>	15,000
Northeast Missouri State University Kirksville, Missouri	<i>For The Chariton Review.</i>	1,400
Ohio University Athens, Ohio	<i>For The Ohio Review.</i>	2,850
Paradis, David Forest Knolls, California	<i>For Piquod.</i>	4,000
Patler, Louis Bolinas, California	<i>For Yanagi.</i>	1,770
Performing Arts Journal New York, New York	<i>For publication of the magazine.</i>	4,980
Petrosky, Patricia Pittsburgh, Pennsylvania	<i>For Slow Loris Reader.</i>	4,480
Phillips, William Boston, Massachusetts	<i>For Partisan Review.</i>	5,000
Poetry in Review Foundation New York, New York	<i>For Parnassus.</i>	5,000
Robertson, Kirk Carpinteria, California	<i>For Scue Magazine.</i>	2,550
Rondinone, Peter New York, New York	<i>For City Magazine.</i>	2,400
Schneider, Harold Manhattan, Kansas	<i>For Kansas Quarterly.</i>	3,000
Sobin, Anthony Wichita, Kansas	<i>For The Ark River Review.</i>	3,160
Southern Mississippi, University of Hattiesburg, Mississippi	<i>For The Mississippi Review</i>	5,000
Swanger, David Santa Cruz, California	<i>For Quarry West.</i>	2,620
13th Moon New York, New York	<i>For publication of the magazine.</i>	5,000
Valine, Robert Berkeley, California	<i>For West Coast Plays.</i>	4,850
Washington Review of the Arts, Friends of the Washington, D.C.	<i>For publication of the magazine.</i>	3,000
Weber, Elizabeth for Giltedge Missoula, Montana	<i>For New Series.</i>	1,500
West Virginia Wesleyan College Buckhannon, West Virginia	<i>For The Laurel Review.</i>	1,200
Will, Frederic Amherst, Massachusetts	<i>For Micromegas</i>	3,300
Yale University New Haven, Connecticut	<i>For Theater Magazine.</i>	10,000
Ziegler, Alan New York, New York	<i>For Some Magazine.</i>	2,000

Assistance to Small Presses

To help small, independent presses publish and distribute creative prose and poetry that might not otherwise be published. This includes the work of new writers and experimental work by established writers.

Program funds: \$379,875

Abbott, Ward T. Santa Fe, New Mexico	<i>For Desert Review Press.</i>	\$1,500
Barker, David Lakewood, California	<i>For Rumba Train Press.</i>	1,000
Bridwell, Tom Dennis, Massachusetts	<i>For Salt-Works Press.</i>	9,600
✓ Centrum Foundation Port Townsend, Washington	<i>For Copper Canyon Press.</i>	6,000
Chantikian, Kosro San Francisco, California	<i>For Kosmos.</i>	9,170
Chayt, Stephen Pasadena, California	<i>For Kinmore Press.</i>	2,770
Cottonwood Arts Foundation Norman, Oklahoma	<i>For Point Riders Press.</i>	4,000
Cushman, Don Berkeley, California	<i>For Cloud Marauder Press.</i>	4,300
de Silva, Rachel Seattle, Washington	<i>For Seal Press.</i>	3,700
Drake, Albert Putnam Valley, New York	<i>For Stone Press.</i>	1,000
Elder, Gary Alamo, California	<i>For Holmgangers Press.</i>	6,300
Elmslie, Kenward Calais, Vermont	<i>For Z Press.</i>	6,000
Feminist Press Old Westbury, New York	<i>For publications.</i>	6,000
Gentile, Karlene Columbia, Missouri	<i>For Singing Wind Publications.</i>	3,000
Gershator, Phyllis Brooklyn, New York	<i>For Downtown Poets Coop.</i>	4,480
Gill, John Trumansburg, New York	<i>For The Crossing Press.</i>	2,000
Grossinger, Richard Richmond, California	<i>For North Atlantic Books.</i>	7,000
Gunderson, Joanna New York, New York	<i>For Red Dust.</i>	4,200
Hershon, Robert Brooklyn, New York	<i>For Hanging Loose Press.</i>	10,000
Heyeck, Robin Woodside, California	<i>For Heyeck Press.</i>	3,850
Hocks, Paula Santa Fe, New Mexico	<i>For Running Women Press.</i>	1,400
Howard, Noni San Francisco, California	<i>For New World Press.</i>	\$4,900
Howell, Christopher Amherst, Massachusetts	<i>For Lynx House Press.</i>	10,000

Iowa State Arts Council Des Moines, Iowa	<i>For The Toothpaste Press.</i>	8,150
Jaffe, Dan Kansas City, Missouri	<i>For Blmk Press.</i>	6,000
Jargon Society Highlands, North Carolina	<i>For publications.</i>	10,000
Kansas Arts Commission Topeka, Kansas	<i>For The Tansy Press.</i>	2,400
Kastan, Denise San Francisco, California	<i>For Hoddypoll Press.</i>	1,750
Kentucky Arts Commission Frankfort, Kentucky	<i>For The Gnomon Press.</i>	6,500
Korn, Henry James Brooklyn, New York	<i>For Assembling Press.</i>	10,000
Lange, Gerald Madison, Wisconsin	<i>For Bieler Press.</i>	5,800
Levitt, Annabel New York, New York	<i>For Vehicle Editions.</i>	2,500
Leyland, Winston San Francisco, California	<i>For Gay Sunshine Press.</i>	10,000
Liscomb, Robie Chicago, Illinois	<i>For Fathom Press.</i>	3,790
Mailman, Leo San Pedro, California	<i>For Maelstrom Press.</i>	820
Malone, Kirby Baltimore, Maryland	<i>For Pod Books.</i>	7,000
Mattingly, George Berkeley, California	<i>For Blue Wind Press.</i>	10,000
McCurdy, Michael Lincoln, Massachusetts	<i>For Penmaen Press.</i>	6,300
McPherson, Bruce New Paltz, New York	<i>For Treacle Press.</i>	10,000
Mele, Jim Woodhaven, New York	<i>For Cross Country Press.</i>	7,000
Miles, Robert San Pedro, California	<i>For Miles and Weir.</i>	4,510
Miller, Yvette Pittsburgh, Pennsylvania	<i>For Latin American Literary Review Press.</i>	10,000
New Wilderness Foundation New York, New York	<i>For publications.</i>	8,000
Payne, Gerry Occidental, California	<i>For White Bear Books.</i>	1,000
Perlman, James Minneapolis, Minnesota	<i>For Holy Cow! Press.</i>	4,000
Petrosky, Patricia Pittsburgh, Pennsylvania	<i>For Slow Loris Press.</i>	8,620
Plath, Sarah Chicago, Illinois	<i>For Black Cat Bone.</i>	3,430
Plymell, Pamela Beach Cherry Valley, New York	<i>For Cherry Valley Editions.</i>	5,000
Quasha, George Barrytown, New York	<i>For Station Hill Press.</i>	10,000

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Reese, Harry Isla Vista, California	<i>For Turkey Press.</i>	8,000
Robertson, Kirk Carpinteria, California	<i>For Duck Down Press.</i>	3,795
Russ, Barbara Gulfport, Florida	<i>For Konglomerati Press.</i>	10,000
St. Andrews Presbyterian College Laurinburg, North Carolina	<i>For The St. Andrews Press.</i>	1,050
Slater, Michael New York, New York	<i>For Ailanthus Press.</i>	1,500
Southern Review Charlotte, North Carolina	<i>For Red Clay Books.</i>	2,500
Tarachow, Michael Milwaukee, Wisconsin	<i>For Pentagram Press.</i>	9,500
Tedlock, Ernest Los Cerrillos, New Mexico	<i>For San Marcos Press.</i>	3,000
Truesdale, C. W. St. Paul, Minnesota	<i>For New Rivers Press.</i>	10,000
Urick, Kevin Adelphi, Maryland	<i>For White Ewe Press.</i>	1,000
Vincent, Stephen San Francisco, California	<i>For Momo's Press.</i>	8,750
Violo, Paul Putnam Valley, New York	<i>For Swollen Magpie Press.</i>	1,130
Waldrup, Rosemary Providence, Rhode Island	<i>For Burning Deck Press.</i>	9,000
Walker, Scott San Francisco, California	<i>For The Graywolf Press.</i>	10,000
Walkup, Kathleen A. San Francisco, California	<i>For Five Trees Press.</i>	6,410
Watten, Barrett San Francisco, California	<i>For This Press.</i>	4,500
Young, Geoffrey Berkeley, California	<i>For The Figures.</i>	10,000
Ziegler, Alan Brooklyn, New York	<i>For Release Press.</i>	5,000

Creative Writers' Fellowships

To allow published writers to set aside time for writing, research, or travel, and generally to advance their careers.

Program funds: \$1,270,000

The following creative writers were awarded \$10,000 each:

Abbott, Lee K. Cleveland, Ohio	Ai, Pelorhankhe O. Miller, New York	Andrews, Bruce E. New York, New York
Abbott, Raymond H. Louisville, Kentucky	Allen, Samuel W. Boston, Massachusetts	Asantewa, Xam S. San Francisco, California
Abish, Walter New York, New York	Anaya, Rudolfo A. Albuquerque, New Mexico	Athas, Daphne Chapel Hill, North Carolina
Ahern, Thomas F. Providence, Rhode Island	Anderson, James C. Oxford, Iowa	Auster, Paul Stanfordville, New York

- Barks, Coleman B.
Athens, Georgia
- Barthelme, Frederick J.
Hattiesburg, Mississippi
- Benedikt, Michael
Boston, Massachusetts
- Berge, Carol
Albuquerque, New Mexico
- Berkson, William C.
Southampton, New York
- Bernheimer, Alan W. Jr.
San Francisco, California
- Bernstein, Charles K.
New York, New York
- Berrigan, Ted
New York, New York
- Biddle, Wayne B.
Altamonte Springs, Florida
- Black, David
West Stockbridge, Massachusetts
- Blaisdell, Gus
Albuquerque, New Mexico
- Booth, Philip
Castine, Maine
- Bosworth, David L.
Cambridge, Massachusetts
- Boucher, Marilyn S.
Berkeley, California
- Bourjaily, Vance
Iowa City, Iowa
- Brandt, John L.
Guadalupita, New Mexico
- Bredes, Donald G.
St. Johnsbury, Vermont
- Bromige, David
San Francisco, California
- Broner, Esther M.
Detroit, Michigan
- Brownstein, Michael
Boulder, Colorado
- Burnside, Madeleine H.
Great River, New York
- Cassity, Turner
Decatur, Georgia
- Chester, Laura
Berkeley, California
- Collom, Jack
Boulder, Colorado
- Corbett, William
Boston, Massachusetts
- Corn, Alfred D.
New Haven, Connecticut
- Cortez, Jayne
New York, New York
- Dacey, John P.
Cottonwood, Minnesota
- Darragh, Tina
Mt. Rainier, Maryland
- Di Palma, Ray A.
New York, New York
- Di Prima, Diane R.
San Francisco, California
- Dow, Philip
Pittsburgh, Pennsylvania
- Dukes, E. Norman
Cambridge, Massachusetts
- Eshleman, Clayton
Santa Barbara, California
- Fagin, Larry
New York, New York
- Friebert, Stuart
Oberlin, Ohio
- Gallup, Richard J.
Boulder, Colorado
- Ginsberg, Allen
New York, New York
- Gluck, Louise E.
Cabot, Vermont
- Goldbarth, Albert
Austin, Texas
- Grahn, Judith R.
Oakland, California
- Greenwald, Theodore M.
New York, New York
- Grenier, Robert B.
Oakland, California
- Guest, Barbara
New York, New York
- Hernandez, Luz C.
Oakland, California
- Herrera, Juan F.
Stanford, California
- Hershon, Robert
Brooklyn, New York
- Hollo, Anselm A.
Sweet Briar, Virginia
- Hoover, Paul A.
Chicago, Illinois
- Inada, Lawson F.
Ashland, Oregon
- Jellema, Roderick H.
Bethesda, Maryland
- Jensen, Laura L.
Tacoma, Washington
- Junkins, Donald A.
Deerfield, Massachusetts
- Justice, Donald R.
Iowa City, Iowa
- Kahn, Paul D.
Arlington, Massachusetts
- Kaufman, Shirley
Jerusalem, Israel
- Klappert, Peter
Alexandria, Virginia
- Knott, William K.
Henniker, New Hampshire
- Kroll, Judith
New Delhi, India
- Lahey, Edward T.
Butte, Montana
- Lange, Arthur D.
Chicago, Illinois
- Latta, John A.
Ann Arbor, Michigan
- Logan, John B.
Buffalo, New York
- MacInnis, Jamie
New York, New York
- MacLow, Jackson
New York, New York
- McManus, James L.
Winnetka, Illinois
- McNair, Wesley C.
North Sutton, New Hampshire
- McPherson, Sandra J.
Iowa City, Iowa
- Mayer, Bernadette F.
Lenox, Massachusetts
- Meyer, Thomas
Highlands, North Carolina
- Middleton, Christopher
Austin, Texas
- Morgan, Robin
New York, New York
- Morrison, J. Madison
Norman, Oklahoma
- North, Charles L.
New York, New York
- Notley, Alice E.
New York, New York
- Oppenheimer, Joel L.
New York, New York
- Orlen, Steven L.
Tucson, Arizona
- Orlovsky, Peter
New York, New York

Owen, Maureen A. Guilford, Connecticut	Schwerner, Armand Staten Island, New York	Vigil, Evangelina S. San Antonio, Texas
Patrick, William B. Arlington, Vermont	Seaton, Peter Portland, Maine	Violi, Paul R. Putnam Valley, New York
Pauker, John Washington, D.C.	Shapiro, David J. New York, New York	Waldman, Anne L. Nederland, Colorado
Ponsot, Marie Jamaica, New York	Siegel, Robert H. Whitefish Bay, Wisconsin	Waldrop, Rosemarie Providence, Rhode Island
Rakosi, Carl San Francisco, California	Silliman, Ronald G. San Francisco, California	Ward, Diane L. Washington, D.C.
Rector, Ronald E. Washington, D.C.	Simic, Charles Strafford, New Hampshire	Warsh, Lewis D. Lenox, Massachusetts
Reese, Marshall H. Baltimore, Maryland	Stein, Charles F. New Paltz, New York	Watten, Barrett J. San Francisco, California
Rios, Alberto A. Tucson, Arizona	Sukenick, Lynn L. Ben Lomond, California	Welt, Bernard Washington, D.C.
Robinson, Kit L. San Francisco, California	Tate, James V. Amherst, Massachusetts	White, Mary J. Charlotte, North Carolina
Ruark, Gibbons Newark, Delaware	Towle, Anthony R. New York, New York	Wier, Dara Salt Lake City, Utah
Rutsala, Vern A. Portland, Oregon	Tysh, George K. Denver, Colorado	Zavatsky, Bill New York, New York
Schiff, Harris New York, New York	Unterecker, John E. Honolulu, Hawaii	
Scholnick, Michael J. New York, New York	Van Walleghen, Michael Urbana, Illinois	

Services to the Field

Indirect assistance to American writers and their craft through grants to major service organizations.

Program funds: \$411,685

Associated Writing Programs Norfolk, Virginia	<i>To act as a clearinghouse for information about publication and placement services to writers and college level creative writing departments.</i>	\$49,335
Beyond Baroque Foundation Venice, California	<i>For a phototypesetting and graphics center for use by noncommercial publishers.</i>	18,860
Beyond Baroque Foundation Venice, California	<i>To enable the Beyond Baroque Library to purchase small press volumes.</i>	19,500
Burk (Frederic) Foundation for Education San Francisco, California	<i>For archival activity, including cataloging, indexing, and reference work relating to contemporary literature; and acquisition and distribution of media materials.</i>	39,565
Centro de la Familia Albuquerque, New Mexico	<i>To enable a central archive of Chicano literature to serve as a resource for libraries, schools, and the general public.</i>	18,560
Columbia University in the City of New York New York, New York	<i>To enable the Translation Center to provide fellowships and fees for translators.</i>	60,000
Fine Arts Work Center in Provincetown Provincetown, Massachusetts	<i>For a writer's fellowship program at the Fine Arts Work Center.</i>	28,865
P.E.N. American Center New York, New York	<i>For the United States branch of International P.E.N. and its service programs.</i>	75,600
St. Mark's-in-the-Bowery New York, New York	<i>For administrative support of the Poetry Project.</i>	25,000

Teachers and Writers Collaborative New York, New York	<i>For publications which are used in the Poetry-in-the-Schools program.</i>	67,000
Writer's Center Glen Echo, Maryland	<i>For a phototypesetter facility to aid independent publishers in cutting costs and improving the graphic quality of their work.</i>	9,400

General Programs

To assist projects not included in other grant categories.

Program funds: \$252,510

American International Sculptors Symposium New York, New York	<i>For the Poetry in Public Places program.</i>	\$18,000
Carnegie-Mellon University Pittsburgh, Pennsylvania	<i>For the production of volumes by the Carnegie-Mellon University Press Poetry Series.</i>	10,000
Carnegie-Mellon University Pittsburgh, Pennsylvania	<i>For Poetry on the Buses, which provides poetry placards to transit companies throughout the United States.</i>	20,000
Center for Southern Folklore Memphis, Tennessee	<i>For "Oral Art," a collection of audio tapes containing toasts, oral narrative poems, anecdotes, jokes, and riddles.</i>	9,560
Georgia, University of Athens, Georgia	<i>For the production of volumes by the University of Georgia Press.</i>	10,000
Illinois Arts Council Chicago, Illinois	<i>For a "Poetry on the Buses" program which places poetry placards on buses and trains in the Chicago area.</i>	11,000
Illinois, University of Champaign, Illinois	<i>For the production of volumes for the Illinois Short Fiction Series by the University of Illinois Press.</i>	7,620
Kentucky Arts Commission Frankfort, Kentucky	<i>For the replacement of paper stock and supplies lost by flood damage to Lockspur Press.</i>	13,660
Kenyon College Gambier, Ohio	<i>For the production of The Kenyon Review.</i>	10,000
Louisiana State University Baton Rouge, Louisiana	<i>For the production of a novel as part of the Louisiana State University fiction program.</i>	3,500
Louisiana State University Baton Rouge, Louisiana	<i>For the production of poetry volumes.</i>	4,900
O'Neill (Eugene) Memorial Theatre Center Waterford, Connecticut	<i>For playwrights' fees and related service costs for the National Playwrights Conference's "New Drama for Television" project.</i>	4,620
O'Neill (Eugene) Memorial Theatre Center Waterford, Connecticut	<i>For production costs of the second edition of The National Playwrights Directory.</i>	10,000
Pittsburgh, University of Pittsburgh, Pennsylvania	<i>For the production of volumes for the Pitt Poetry Series by the University of Pittsburgh Press.</i>	10,000
St. Mark's-in-the-Bowery New York, New York	<i>For the production of four oral histories and two dramatizations by lower East Side youth through the Community Documentation Workshop.</i>	7,400
Teachers and Writers Collaborative New York, New York	<i>For the production of volumes.</i>	10,000
Theatre Communications Group New York, New York	<i>For publishing new works for the stage.</i>	12,500
Western States Arts Foundation* Denver, Colorado	<i>To examine existing support for literature in the member states of the foundation and to make recommendations for their continued growth.</i>	59,750
Young, Al Palo Alto, California	<i>For the writing and production of dramatic scripts for radio.</i>	20,000



Media Arts: Film/Radio/Television

A report on a year's activity demands a dual perspective: one eye focuses on the incremental gains over the twelve-month period; the other looks towards the vision which our funding plans help to define. This report, then, is in the nature of corrective lenses for our bureaucratic eyes—one near, the other far-sighted—to help us to focus on the changeable media arts field.

For media arts are the prime example of a discipline where the means of production and delivery are constantly modified, altered, replaced. With television and radio satellites, cable television, videodiscs, microwave transmission, home video cassette systems, advanced consumer-priced audio processing devices comes a corresponding change in the entire support system designed to exhibit and distribute work. The three constants—production, distribution, preservation—remain, but they are constantly redefined. This wary expectation of change monitors our daily activities in this department.

It is clear to us that since its inception in 1972, this department has had an increasing—and possibly excessive—influence on the field. This is partly due to scanty funds elsewhere; partly to the powers attributed to the federal government, and partly, perhaps, to the emerging nature of the field itself. It also became clear some years ago that without stable and responsible organizations, the field could not sustain itself, let alone grow. With the advice of its policy panel, the department established three priorities for development in 1977: Media Art Centers, Production Grants, and Programming in the Arts. To these, one other priority was added this year: Exhibition Assistance.

Programming in the Arts has a separate budget and structure within the Media Arts department. Begun in 1972, it is designed to fulfill the charge in the Endowment's enabling act to bring the arts to the widest possible

public. Travelling exhibitions and performing arts groups tour to the same end; with Programming in the Arts major series, short series, and special programs are designed for transmission through the 240-odd constituent stations of the Public Broadcasting System (PBS), the 219 member stations of National Public Radio (NPR), and other non-profit stations, of which there are some 800.

The first phase of programming in the arts (1972-78) concentrated successfully in bringing the performing arts to broadcast. In the process the complex art that results from successfully crossing a performing art with the media arts was defined, and media artists were trained for this specialized task. Such television series as *Live from Lincoln Center*, *Live from the Met*, and *Dance in America* continue, as does *Earplay* on radio. In 1978-79 the groundwork was laid for major series on the design arts, jazz, and the visual arts. A national opera series, originating in several centers, is in planning. Short series on photography and folk arts are in production. Two new series, presenting selections from the rich universe of independent film/video are also in preparation at WNET New York and at Global Village, N.Y. The latter is the first programming in the arts grants to an independent media center.

Such series require the Media Arts department to coordinate experts in the field, artists in the disciplines involved, private and foundation funding sources, and other program departments at the Endowment. This coordinating effort occupied much of the Media Arts Program's energies in fiscal 1979. 1980 is expected to be a step-up year to a major initiative in 1981.

The *Production* category, initiated in fiscal 1978, funds single productions in film and video as well as pilots for series; it also funds radio



Jean Marsh and Carole Shelley in "Beggar's Choice" for the radio series, "Earplay." Photo: National Public Radio

programs and series. In 1980, radio production will become a separate category. Again, it is now apparent that funds for certain ventures are mainly available from government, and that free choice of subject and mode of presentation are largely preserved by government funding. We do not see this as a healthy state of affairs. This production category, available to individuals and organizations, joins several other modes of production support already in place—video artists grants (in association with the visual arts department), the Independent Documentary Fund at the Television Laboratory at WNET, New York, jointly supported by the Ford Foundation and the Endowment (the Ford Foundation's departure from support of public broadcasting, to which it contributed with unmatched largesse, has not been replaced), and the Independent Filmmaker Program grants made through the American Film Institute—the oldest grant program for filmmakers in the country. A variety of funding sources for production is preferable, since it does not distort the configuration of artists it is designed to assist. Grants go across the five genres of film/video: narrative film, documentary, experimental film, animation, and electronic manipulation.

Support across categories and genres should, if possible, be structured vertically from the federal to the local level. State and local support for media artists is increasing. To place the decision-making process close to the communities served, the Media Arts Program has initiated regional fellowship programs in the Southeast and Southwest; further regional programs will follow. And small pilot programs in three areas (Chicago, New York, Houston) making direct grants to developing artists through independent media organizations were also initiated. This optimistic picture should be

qualified, however, since costs of production and post-production are climbing far in excess of the rate of inflation. Fewer artists, it appears, will have access to the tools of creation, and with the decrease of commercial film production and exhibition, options are further limited. It should be said that the Media Department's concerns extend to the maintenance of quality work in the field at large—commercial and independent—and that these two categories of production are far from rigid and exclusive of each other.

Media Arts Centers, identified as a category in 1978, are, along with exhibition centers and facilities, essential to the growing but fragile support system for the media artist throughout the country. A phenomenon of the past decade, media arts centers bring works of classic and advanced media art to the public through exhibition programs, workshops, and residencies. They focus the attention of artists, critics, and public on key issues affecting our understanding of the media. And they provide a vital resource for media artists through equipment access programs and to the public through maintenance of film-video collections and publications. Increasingly, media centers are serving as centers of production; many are developing cordial relations with their local public and commercial television stations, e.g., in Buffalo, Houston, Minneapolis, Boston, New York, and Los Angeles.

The program supports 21 media centers, including two (Bay Area Video Coalition and the Film Center of the Carnegie Museum in Pittsburgh) added this year.

While media centers now exist in the Northeast, the Southeast, the South, and the Midwest, the coverage of the country is sporadic. One center (S.W.A.M.P.) exists between

Texas and California. The area bounded by San Francisco, Portland, Minneapolis, and Houston includes nearly half of the United States. Yet only one media center (the Rocky Mountain Film Center in Colorado) attempts to serve this huge area. No media center is as yet minority-operated.

Aware of the problems facing them, the directors of the media arts center, along with emerging media organizations, independent media artists, private foundation representatives, and Endowment staff met at Lake Minnewaska in upstate New York in spring 1979 to lay the groundwork for a national organization of media centers. 1980 will see the first results of this collective enterprise.

In this, as in other areas of the media arts field, optimism is sharply qualified by fiscal realities. It is generally expected that the 80's will be rather arid fiscal territory; private funds for media art centers have not been forthcoming in significant amounts. A major problem, it seems to us, is that the media art center, a new institutional entity, is not as easily focused on as, say, a museum or dance company. Indeed the nature of media arts themselves, as with photography at the start of the 70's, remains blurred in the popular mind. And the work of the independent artist, which maintains an individual voice in a mass medium overwhelmingly devoted to commercial ends, is still a misunderstood and under-exploited resource.

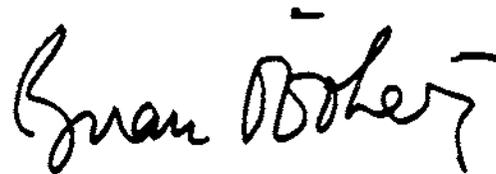
Mindful that production remains an empty exercise without a system of delivery, Exhibition Aid was added to the Media Arts priority programs for 1980. In need of clarification is the exact relation of the 33 exhibition programs supported by the Endowment to commercial exhibition and distribution. Preliminary discussions offer evidence that many distributors have a more open attitude to independent work than had been previously assumed—further proved by the extraordinary response of distributors to the short film showcase films now seen in some 6,000 commercial exhibition houses across the country.

The tack of packaging (the grouping of films/videoworks in a way that expresses a vision of an aspect of the field, supported by adequate printed material) has become acute. Apart from some pioneering efforts by the American Film Institute and the American Federation of Arts, few packages circulate through Endowment-supported exhibition houses. These needs will be addressed in 1980. The fact that the exhibition program has not insisted on its own growth by its own energetic demands remains puzzling.

What do we see with the prospective eye? A field showing immense energy in an area where high costs are intrinsic and funds relatively scanty; organizational skills which generated institutions now attempting to consolidate their position; technological changes multiplying the modes of access and delivery (the Media Arts Program is publishing a book on satellite access for independents); minorities whose problems of access to the means of production and distribution are harshly limited; a wider acknowledgement of the distinctive voice and social presence of the independent media artist.

For the Media Arts Program the problem is not so much lack of funds—that is a given in any funding situation. The problem is determining the funding priorities. Here the question of democracy versus narrow-band funding becomes uncomfortably pressing. A recent survey by the Media Arts department of fellowship grantees revealed that many felt insufficient funding of a major project to be a kind of harassment. These questions—program priorities, strategies of funding—attend every panel's deliberations. While the consensus on the funding question has been to occupy the middle ground, that compromise is not always productive. Here practical problems begin to fray the edges of ideal blueprints.

As we move into the 80's, large questions begin to come into focus: How will the young independent media field survive in the next five years? What will be the quality of its presence? What achievement can be pointed to that gives authority to its past and direction to its future?



Brian O'Doherty
Director, Media Arts Program

Media Arts Advisory Panel

Policy Review Panel

James Blue
Filmmaker, Professor of Film
Center for Media Study
Buffalo, New York

Ruby Dee
Actress
New York, New York

Cliff Frazier
Filmmaker, Third World Productions
New York, New York

Virgil Grillo
Director, Rocky Mountain Film Center
Boulder, Colorado

Edward Hugetz
Director
Southwestern Alternate Media
Project
Houston, Texas

Lucy Kostelanetz
Deputy Director for Communications
and Visual Arts
New York State Council on the Arts
New York, New York

Adan Medrano
Director, Oblate Communications
San Antonio, Texas

Jeanne Mulcahy
Director for National Programming
KCET-TV
Los Angeles, California

Clare Spark
Radio producer
President, Yankee Doodle Society
Pacific Palisades, California

American Film Institute Review Panel

Kathleen Nolan
Actress
President, Screen Actors Guild
Hollywood, California

Gordon Parks
Film Director, Photographer
New York, New York

Robert Sitton
Director
Northwest Film Study Center
Portland, Oregon

Daniel Taradash
Screenwriter
Beverly Hills, California

John Whitney, Sr.
Filmmaker
Pacific Palisades, California

Robert Wise
Film Director, Producer
Malibu, California

Services to the Field Panel

Linda Blackaby
Film Exhibitor
Neighborhood Film Project
Philadelphia, Pennsylvania

David Bordwell
Assistant Professor of Film
University of Wisconsin
Milwaukee, Wisconsin

Louise Etra
Video Artist
Oakland, California

Cliff Frazier
Filmmaker, Third World Productions
New York, New York

Nancy Legge
Acting Director, Media Program
New York State Council on the Arts
New York, New York

Victor Nunez
Filmmaker
Tallahassee, Florida

Production Aid: Radio Panel

Yuri Rasovsky
Director, National Radio Theater
Chicago, Illinois

Alan Rich
Music Critic, *New York Magazine*
New York, New York

William Siemering
General Manager, WUHY-FM
Philadelphia, Pennsylvania

Clare Spark
Radio Producer, Writer
President, Yankee Doodle Society
Pacific Palisades, California

Production Aid: Film/Video Panel

Sally Dixon
Acting Director, Film in the Cities
St. Paul, Minnesota

Jill Godmilow
Filmmaker
New York, New York

William Greaves
Filmmaker
New York, New York

Robert Sitton
Director
Northwest Film Study Center
Portland, Oregon

Anthea Sylbert
Vice President, Special Projects
Warner Brothers Studios
Los Angeles, California

Jesus Trevino
Television Producer, KCET-TV
Los Angeles, California

Media Arts Centers Panel

Virgil Grillo
Director, Rocky Mountain Film
Center
Chairman, Film Studies Department
University of Colorado
Boulder, Colorado

Virginia Fox
Associate Director for Broadcasting
Kentucky Educational Television
Lexington, Kentucky

Nancy Legge
Acting Director, Media Program
New York State Council on the Arts
New York, New York

Robert Stearns
Director, Contemporary Arts Center
Cincinnati, Ohio

Aid to Film/Video Exhibition Panel

Anthony Gittens
Director, Black Film Institute
University of the District of Columbia
Washington, D.C.

Roger Greenspun
Film Critic
Professor of English, Rutgers
University
New York, New York

Edward Hugetz
Filmmaker, Director
Southwestern Alternate Media Project
Houston, Texas

Norie Sato
Media Director, and/or service
Seattle, Washington

Melinda Ward
Film Coordinator, Walker Art Center
Minneapolis, Minnesota

In Residence/Workshop Panel

James Blue
Professor of Film
State University of New York
Buffalo, New York

Henry Breitrose
Professor of Film and Broadcasting
Stanford University
Palo Alto, California

Albert Johnson
Professor of Cinema
University of California at Berkeley
Berkeley, California

Jennifer Lawson
National Coordinator
The Film Fund
New York, New York

Adan Medrano
Director, Oblate Communications
San Antonio, Texas

Gail Waldron
Executive Director
Bay Area Video Coalition
San Francisco, California

Philip Mallory Jones
Videomaker
Director, Ithaca Video Projects
Ithaca, New York

Adan Medrano
Director, Oblate Communications
San Antonio, Texas

Jay Ruby
Department of Anthropology
Temple University
Philadelphia, Pennsylvania

Cecile Starr
Film Critic, Author
New York, New York

Lawrence Fraiberg
Independent Television Producer
New York, New York

Ron Green
Chairman
Department of Photography and
Cinema
Ohio State University
Columbus, Ohio

Charles Hobson
Television and Radio Producer
WETA-TV
Washington, D.C.

Rosalind Krauss
Art Critic
New York, New York

Programming in the Arts Panel

James Blue
Professor of Film
State University of New York
Buffalo, New York

Marge Champion
Dancer, Actress
Los Angeles, California

Sally Dixon
Acting Director
Film in the Cities
St. Paul, Minnesota

Jack Kroll
Theater Critic, *Newsweek*
New York, New York

Beverly Sills
New York City Opera
New York, New York

General Programs Panel

Louise Etra
Video Artist
Oakland, California

Media Arts Grants

Program funds:	\$7,900,468
Treasury funds:	\$787,000
Private gifts:	\$700,000

**Programming
in the Arts**

Open in fiscal 1979 only to proposals aimed at developing a series of programs on the arts for national broadcast on television or radio.

Program funds:	\$1,906,000
Treasury funds:	\$787,000
Private gifts:	\$700,000

American Federation of Arts
New York, New York

To assist filmmaker, art critic, and historian Barbara Rose to produce films on Patrick Henry Bruce, on American art of the 30's and 40's, and on a lithography workshop. \$40,000

Brooklyn Institute of Art and Science
Brooklyn, New York

For Julia Hotten to research and develop a pilot program for a series of television dramas based on the 13th century African empire of Mali and its principal hero, Sundiata. 15,000

Children's Television Workshop
New York, New York

To amend a previous grant for research and development of new broadcast programming in the arts for children. 20,000

Community Television of Southern California/KCET-TV
Los Angeles, California

For a series on the American musical comedy, from Oklahoma to Chorus Line. TF 150,000
PG 150,000

Community Television of Southern California/KCET-TV
Los Angeles, California

To complete Conversations about the Dance, a television special featuring Agnes de Mille and the Joffrey Ballet. 8,000

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Educational Broadcasting Corporation New York, New York	<i>For a national television series featuring the work of independent film and video artists.</i>	145,000
Educational Broadcasting Corporation New York, New York	<i>For the second year of the Independent Documentary Fund for Public Television, which supports the production of independent film and video documentaries for broadcast over the Public Broadcasting Service.</i>	300,000
Educational Broadcasting Corporation New York, New York	<i>For four new productions in the series, Dance in America.</i>	50,000 TF 450,000 PG 400,000
Global Village Video Resource Center New York, New York	<i>For a national television series featuring the work of independent film and video artists.</i>	145,000
Historical Perspectives Films New York, New York	<i>For a four-part series on the achievements of photography.</i>	94,000
House Foundation for the Arts New York, New York	<i>For a work fusing film and dance by choreographer Meredith Monk and filmmakers Amram Nowak and Robert Rosen.</i>	25,000
Learning in Focus New York, New York	<i>To produce a short series based on James Baldwin's novel Go Tell It on the Mountain.</i>	63,000 TF 37,000
Lincoln Center for the Performing Arts New York, New York	<i>For the fourth season of Live from Lincoln Center.</i>	275,000
Media Probes New York, New York	<i>For a series of programs demonstrating the effect of media on our assumptions, judgments and perceptions.</i>	90,000
Metropolitan Opera Association New York, New York	<i>For the third season of Live from the Metropolitan Opera.</i>	TF 150,000 PG 150,000
Mississippi Authority for Educational Television Jackson, Mississippi	<i>To enable Alan Lomax, John Bishop, and Worth Long to complete a documentary television program on black musical traditions of Mississippi.</i>	35,000
National Public Radio Washington, D.C.	<i>To produce radio dramas for national broadcast, including Earplay (a series of original dramas) and to acquire independently produced works.</i>	200,000
New York Foundation for the Arts New York, New York	<i>For Charles Musser to produce a film on the work of Edwin S. Porter, producer of The Great Train Robbery.</i>	20,000
112 Workshop New York, New York	<i>For a media art work resulting from collaboration between choreographer Kenneth King and filmmakers Robyn Brentano and Andrew Horn.</i>	6,000
Performing Artservices New York, New York	<i>For a film version of Samuel Beckett's The Lost Ones by Mabou Mines.</i>	40,000
PTV Production Mill Valley, California	<i>For four films documenting the environments created by naive artists in the tradition of Simon Rodia.</i>	90,000
Tennessee Folklore Society Whitleyville, Tennessee	<i>For 13 half-hour programs on Southern music (hollerin', balladeering, rural blues, white gospel, black gospel, old time music, traditional jazz, Tex-Mex, Cajun music, Western swing, urban electric blues, bluegrass, and fiddlin' contests).</i>	90,000
Twin Cities Public Television St. Paul, Minnesota	<i>For the production of a television special, Minnesota Landscapes, consisting of six specially commissioned works of video art.</i>	15,000
WGBH Educational Foundation Boston, Massachusetts	<i>To support Camera Three, a series of cultural programs.</i>	50,000
WGBH Educational Foundation Boston, Massachusetts	<i>To amend a previous grant for a series on the life of Eugene O'Neill.</i>	60,000
WGBH Educational Television Boston, Massachusetts	<i>To research and develop a pilot for a series of arts programs for children ages 8 to 12.</i>	30,000

Regional Development: Major Media Centers

To assist Media Arts Centers to undertake a variety of projects which will make the arts of film, video, and radio more widely appreciated and practiced. Centers may be independent or associated with another organization such as a museum, university, or state arts agency.

Program funds: \$718,000

Alabama Film-Makers Co-op Huntsville, Alabama	<i>For media center activities, including provision of film and video facilities; publication of The Reel World; workshops with artists in residence; and administration of film-makers-in-schools.</i>	\$20,000
Appalshop Whitesburg, Kentucky	<i>For media center activities, including workshops with artists-in-residence, film exhibition programs, and provision of 16mm filmmaking facilities.</i>	20,000
Art Institute of Chicago Chicago, Illinois	<i>For the Film Center programs of film exhibitions, information services, appearances by filmmakers and scholars, maintenance of a film study collection, distribution of instructional films, and publication of the Film Center Gazette.</i>	36,000
Bay Area Video Coalition San Francisco, California	<i>For media center programs and services in 1979, including provision of video facilities, publication of Video Networks, provision of consulting services to video artists, workshops and forums, and grants management services.</i>	20,000
Bay Area Video Coalition San Francisco, California	<i>For media center programs and services in 1980.</i>	22,000
Boston Film/Video Foundation Allston, Massachusetts	<i>For media center activities in 1979, including regular film and video exhibitions; access to film and video facilities; publication of Visions; maintenance of a film/video archive and library; and sponsorship of workshops, seminars, and courses in film and video.</i>	25,000
Boston Film/Video Foundation Allston, Massachusetts	<i>For media center activities in 1980.</i>	30,000
California, University of Berkeley, California	<i>For an exhibition program by the Pacific Film Archive of American independent cinema, personal appearances by film and video makers, video exhibitions and installations, publication of the Film/Video Calendar, and the Public Service Screening Program.</i>	42,000
Carnegie Institute Pittsburgh, Pennsylvania	<i>For the 1979 activities of the museum's film section, including film exhibition series; critics and scholars in residence; a visiting filmmakers series; publication of the Film and Video Makers Travel Sheet and Film and Video Makers Directory; and maintenance of a film collection.</i>	22,000
Carnegie Institute Pittsburgh, Pennsylvania	<i>For the 1980 activities of the museum's film section.</i>	26,000
Colorado, University of Boulder, Colorado	<i>To enable the Rocky Mountain Film Center to support nine short-term residencies by filmmakers, expand exhibition programs, publish the RMFC Calendar and News, operate the Children's Film Series, and develop information services and satellite exhibition programs.</i>	30,000
Film in the Cities St. Paul, Minnesota	<i>For maintenance of a regional media resource center providing access to equipment for filmmakers, a visiting artist program, a sound exploration laboratory, community extension programs, associate degree programs in film for area schools, and regular film exhibition programs.</i>	22,000
Global Village Video Resource Center New York, New York	<i>For a video and film exhibition series, maintenance of a video post-production facility, publication of Videoscope, an in-residence/workshop program, and distribution of the video collection.</i>	30,000
Haleakala New York, New York	<i>For 10 three-week video exhibitions, 30 art performances involving media, 20 individual and group screenings, the video archive and library, and national circulation of the tape library during 1979.</i>	32,000

Haleakala New York, New York	<i>For the Kitchen Center's 1980 media programs, including media installations, performances, equipment access, film exhibitions, archiving and distribution of video works, and operation of the Media Bureau.</i>	38,000
Media Study Buffalo, New York	<i>To support Media Study as a film/video resource center offering film and video screenings, visiting artist workshops, artist-in-residence programs, conferences and seminars, and special programs.</i>	40,000
Millenium Film Workshop New York, New York	<i>For media center activities, including film exhibitions, seminars and workshops, provision of facilities, and publications.</i>	30,000
Museum of Modern Art New York, New York	<i>For the bi-monthly independent film-makers exhibition program; the "Video Viewpoints" series; and Film Study Center operations; the Cineprobe series; and program notes and documentation for distribution.</i>	45,000
Northwest Film Study Center Portland, Oregon	<i>For film exhibitions, a young people's film festival, instruction in film/video theory and production, administration of the filmmaker-in-schools program for the state, and publications, and circulating film programs.</i>	42,000
Pittsburgh Film-Makers Association Pittsburgh, Pennsylvania	<i>For an open access equipment facility; public screenings of classic, independent, and avant-garde films; the quarterly publication Field of Vision; and a visiting filmmakers and scholars program.</i>	27,000
South Carolina Arts Commission Columbia, South Carolina	<i>For access to the film editing studio; circulation of the film collection; publication of the Independent Spirit newsletter; the Southern Conference on Independent Filmmaking; and regional filmcraft workshops.</i>	27,000
Southwestern Alternate Media Project Houston, Texas	<i>For the Rice Media Center film series; the annual festival of Southwest film; public workshops in animation; production of The Territory, a series on independent film produced for local PBS broadcast; and services to local media artists.</i>	27,000
Syracuse University Syracuse, New York	<i>For activities of the Synapse Video Center, including provision of facilities, exhibitions, visiting artist programs, and publications.</i>	18,000
University Film Study Center Cambridge, Massachusetts	<i>For the New England Media Program, including a monthly newsletter, reference library, a 600-film study collection, and distribution of the Guide to Film and Video Resources in New England.</i>	20,000
Walker Art Center Minneapolis, Minnesota	<i>For the exhibition program of classic and independent films, a visiting filmmakers' program, outreach workshops and exhibitions, and maintenance of a film study center.</i>	27,000

Regional Development: Aid to Film/Video Exhibition

To assist organizations in exhibiting high quality film and video art that may not be available to the public through regular commercial channels.

Program funds: \$282,400

and/or service Seattle, Washington	<i>For video exhibitions, video installations, and appearances by video artists.</i>	\$9,000
Archdiocesan Communications Center San Francisco, California	<i>To support Video Free America's exhibitions, discussions with video artists, open screenings, and audience development.</i>	5,000
Artists Television Network New York, New York	<i>For twice-weekly exhibitions of video artists' works on Manhattan cable television, promotion of distribution of these programs to universities and other cable systems, and publication of Cable SoHo's video catalogue.</i>	10,000

Baltimore Film Festival Baltimore, Maryland	<i>For an exhibition series of classic and independent film and an annual International Film Festival.</i>	5,000
Berks Filmmakers Reading, Pennsylvania	<i>For an avant-garde film series with lectures by visiting filmmakers.</i>	4,000
Chicago Filmmakers Chicago, Illinois	<i>For an exhibition of works by independent filmmakers and personal appearances by the artists, with special emphasis on new works.</i>	8,000
Christian Association of the University of Pennsylvania Philadelphia, Pennsylvania	<i>For the International Cinema program, featuring screenings and traveling programs involving non-European and Third World films.</i>	10,000
Collective for Living Cinema New York, New York	<i>For exhibition of independent films, classic narrative films, films by black independent filmmakers, and other ethnic films.</i>	7,000
Craft and Folk Art Museum Incorporating the Egg and the Eye Los Angeles, California	<i>For exhibitions of American and foreign films, publication of program notes, and audience development.</i>	6,500
District of Columbia, University of the Washington, D.C.	<i>For the lectures and screenings of the Black Film Institute.</i>	10,000
Everson Museum of Art Syracuse, New York	<i>For five eight-week exhibitions of video works appropriate to a museum setting, workshops and lectures by video artists, and the curatorial research project.</i>	7,000
Facets-Multimedia Chicago, Illinois	<i>For screenings of films, film appreciation courses for elementary and high school students, and directors' retrospectives with the filmmakers present.</i>	4,000
Film Art Fund New York, New York	<i>For regular screenings of American and foreign independent films by Anthology Film Archives.</i>	10,000
Film Art Fund New York, New York	<i>For the video exhibition program presented by Anthology Film Archives.</i>	10,000
Foundation for Art in Cinema San Anselmo, California	<i>For twice-weekly showings of independent films.</i>	8,000
Independent Media Artists of Georgia, Etc. Atlanta, Georgia	<i>For the 1979 public exhibitions of independent film and video works by Southeastern filmmakers.</i>	5,000
Independent Media Artists of Georgia, Etc. Atlanta, Georgia	<i>For the 1980 film and video exhibition program and a series on works from the Atlanta Independent Film and Video Festival.</i>	8,000
Institute for New Cinema Artists New York, New York	<i>For exhibitions of film and video works, discussions with film and video artists, and lecture-workshops.</i>	5,000
Inter-Media Art Center Bayville, New York	<i>For exhibitions of films and video works, video installations, special programs focusing on works by local video artists, and video performances.</i>	6,000
International Museum of Photography Rochester, New York	<i>For the Dryden Theater's exhibition program of films from the archives of George Eastman House and a special series on the scenic designs of Harry Horner.</i>	5,000
Kent State University Kent, Ohio	<i>For exhibition of independent, experimental, classic, and documentary films and video works.</i>	5,000
Long Beach Museum of Art Long Beach, California	<i>For the Southland Video Anthology exhibition program, video art broadcasts over cable television, and documentation of the video exhibitions.</i>	7,500
Los Angeles Independent Film Oasis Los Angeles, California	<i>For exhibitions of independent films, with special attention to the work of West Coast independent filmmakers.</i>	8,000
Los Angeles Institute of Contemporary Art Los Angeles, California	<i>For the video exhibition program, including five 10-week screenings, initiation of a video archive, and publication of program notes.</i>	4,000

Millenium Film Workshop New York, New York	<i>For regular exhibitions of experimental and personal cinema.</i>	10,000
Moving Image New York, New York	<i>For Film Forum's screening of new works by independent filmmakers.</i>	13,000
Museum of Fine Arts Boston, Massachusetts	<i>For research and exhibition of three series: the artists on film, film modernism, and a survey of silent film in Russia.</i>	4,000
Nebraska, University of Lincoln, Nebraska	<i>For the exhibition program of the Sheldon Film Theater: film classics, independent and documentary films, the plays of Shakespeare, foreign films, and films on the arts.</i>	10,000
New England New Media Norwich, Vermont	<i>For film and video exhibitions and appearances by visiting filmmakers.</i>	4,000
Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania	<i>For the exhibition program of the Annenberg Cinema- theque of foreign and American independent films.</i>	5,000
Real Art Ways Raw Ink Hartford, Connecticut	<i>For film and video exhibitions, including bimonthly screen- ings of independent films.</i>	5,000
St. Louis Art Museum St. Louis, Missouri	<i>For exhibitions of independent and feature films with spe- cial programs in the series Black on Black.</i>	6,000
Some Serious Business Venice, California	<i>For exhibitions, screenings of independent video, and Video Art (produced for broadcast over Southland Cable sta- tions).</i>	4,000
Sun Ship Communications Buffalo, New York	<i>For lectures and screenings focusing on minority film and video artists.</i>	7,000
Upstate Films Rhinebeck, New York	<i>For exhibitions of independent films, special programs on women's films and animation, a series on the films of Joris Ivens, and films on China.</i>	5,400
Walnut Street Theater Corporation Philadelphia, Pennsylvania	<i>For exhibition programs featuring independent film and video and recent foreign films.</i>	10,000
Whitney Museum of American Art New York, New York	<i>For the 1979 New American Filmmakers series, featuring premieres of independent works, and the video exhibition program.</i>	15,000
Whitney Museum of American Art New York, New York	<i>For the 1980 film and video exhibition program, consisting of the New American Filmmakers series; a lecture series on early cinema and its relation to the avant-garde; and an exhibition of video designed for public spaces.</i>	17,000

Regional Development: In-Residence Workshop

To enable organizations to invite renowned film and videomakers, radio producers, and critics for lectures, workshops, or residencies.

Program funds: \$164,500

Alabama Film-Makers Co-op Huntsville, Alabama	<i>For a residency by an independent filmmaker to conduct post-production and production workshops.</i>	\$8,000
Alabama State Council on the Arts and Humanities Montgomery, Alabama	<i>For a film/video coordinator to develop statewide commu- nity sponsorship for film/video programs.</i>	6,000
Appalshop Whitesburg, Kentucky	<i>For five visiting artists to conduct workshops in film/ radio/television production.</i>	5,000
Christian Association of the University of Pennsylvania Philadelphia, Pennsylvania	<i>For visits by 12 independent documentary filmmakers in the Real-to-Reel series and two workshops on the history of political filmmaking.</i>	8,000
Collective for Living Cinema New York, New York	<i>For filmmaking workshops conducted by independent film- makers.</i>	5,000

Communications for Change Chicago, Illinois	<i>For four video artists to conduct screening sessions and workshops on independent video production.</i>	5,000
Community Film Workshop of Chicago Chicago, Illinois	<i>For a series of one-day lecture/workshops by black professionals in the film industry.</i>	5,000
Foundation for Art in Cinema San Anselmo, California	<i>For visits by 35 filmmakers and critics for lectures and exhibitions at the Canyon Cinematheque.</i>	5,000
Friends of Seven/KPBS-TV Spokane, Washington	<i>For a six-month residency by filmmaker Carl Jones to work on a documentary on prison life.</i>	3,500
Goddard College Plainfield, Vermont	<i>For a residency by video artist Ann McIntosh to conduct workshops.</i>	6,500
Independent Media Artists of Georgia, Etc. Atlanta, Georgia	<i>For presentations by 14 film and video artists in conjunction with the IMAGE exhibition program.</i>	7,000
Institute of New Cinema Artists New York, New York	<i>For workshops by professionals in the film and television industries for interns selected by the institute.</i>	7,000
Inter-Media Art Center Bayville, New York	<i>For video workshops to be conducted by Ed Emswiller.</i>	7,000
J. B. Speed Art Museum Louisville, Kentucky	<i>For lecture/screenings by independent filmmakers Danny Lyon, Jon Pubin, Bruce Wood, J. J. Murphy, and Richard Myold.</i>	4,000
Maryland, University of (Baltimore County) Catonsville, Maryland	<i>For artists-in-residence to experiment with computer graphics.</i>	5,000
Millenium Film Workshop New York, New York	<i>For weekly seminar classes led by visiting filmmakers.</i>	4,000
Minnesota State Arts Board Minneapolis, Minnesota	<i>For a coordinator to assist community sponsors in developing experimental film and video programs throughout Minnesota.</i>	10,000
Moore College of Art Philadelphia, Pannsylvania	<i>For visits by ten independent filmmakers to screen their works and to conduct a special workshop with Hispanic community groups.</i>	4,000
New School for Social Research New York, New York	<i>For six animators-in-residence to create study materials on animation techniques.</i>	8,000
Ohio University Athens, Ohio	<i>For a four-day workshop on sound and music in film practice and aesthetics at the Appalachian Media Center.</i>	3,500
Squaw Valley Community of Writers San Francisco, California	<i>For a two-week workshop for screenwriters, during which portions of their work will be performed by professional actors.</i>	3,000
Sun Ship Communications Buffalo, New York	<i>For film and video workshops and for residencies by several black filmmakers.</i>	7,000
Syracuse University Syracuse, New York	<i>For four workshops led by visiting artists on video production and post-production, legal aspects of broadcasting, and access to broadcast channels at the Synapse Video Center.</i>	8,000
Tucson Museum of Art Tucson, Arizona	<i>For workshops in filmmaking by 11 professional filmmakers and actors for the Southwestern Film Consortium.</i>	5,000
University Student Telecommunications Corporation Minneapolis, Minnesota	<i>For video workshops by midwestern video artists.</i>	5,000
Walnut Street Theater Philadelphia, Pennsylvania	<i>For workshops with community organizations and student groups.</i>	5,000
Western States Arts Foundation Denver, Colorado	<i>For 12 community tours by film and video fellowship winners.</i>	7,000

Young Filmmakers Foundation
New York, New York

For directors' workshops and seminars, screenwriters' seminars, and a two-week workshop on post-production.

8,000

Endowment/ CPB Joint Program

The Media Arts Program works with the Corporation for Public Broadcasting by jointly funding specific projects which foster the arts on public television.

Program funds: \$158,775

Chicago Project New York, New York	<i>For production of Turgenev's The Torrents of Spring.</i>	\$15,000
Global Village Video Resource Center New York, New York	<i>To hold six regional workshops for independent media artists and public television station personnel to further the involvement of local artists in public television, and to explore new electronic technologies.</i>	40,000
International Film Seminars New York, New York	<i>For the eighth annual conference on public television and independent film and video.</i>	44,350
Lukas, Christopher Grandview, New York	<i>For research and development of a public broadcasting arts resource bank.</i>	4,425
New York Foundation for the Arts New York, New York	<i>To complete a feature documentary, Lee Strasberg and the Actors Studio by veteran filmmaker Herbert Kline.</i>	30,000
Shared Communications Systems* New York, New York	<i>A contract to produce a handbook for media artists on how to distribute films, video, and radio programming to cable systems, public broadcasting, and other outlets.</i>	25,000

Short Film Showcase

The Foundation for Independent Video and Film administers for the Endowment a program to distribute selected short films by independent filmmakers to commercial movie theaters throughout the United States.

Program funds: \$98,493

Filmmakers	Griffin, George New York, New York	2,500	
Ten filmmakers received honoraria for the non-exclusive distribution of their films to commercial theaters.	Magden, Norman Dekalb, Illinois	2,500	
Aellen, Richard Berkeley, California	\$2,500	Manson, Dan Santa Monica, California	2,500
Beattie, Alan Los Angeles, California	2,500	Petty, Sara Reseda, California	2,500
Brister, John Bloomington, Minnesota	2,500	Stiever, Greg Hopkins, Minnesota	2,500
Cahn, Iris and Aviva Slesin New York, New York	2,500	Surges, Carl Shorewood, Wisconsin	2,500
Foundation for Independent Video and Film* New York, New York	<i>To amend a previous contract for additional administrative costs necessary for the continuation of the Short Film Showcase program.</i>	73,493	

American Film Institute

Support for the American Film Institute for its work in preserving and developing the nation's artistic and cultural resources in film. The institute is concentrating essentially in the following areas: archives education, advanced filmmaker training, filmmaker grants, and research and publication.

Program funds: \$1,700,000

American Film Institute
Washington, D.C.

For general administration and support of such activities as a film conservatory, educational workshops, information services, film exhibitions, and various publications. \$1,700,000

AFI/Endowment Archival Program

To help organizations locate, preserve, and catalogue films of artistic value.

Program funds: \$487,500

American Film Institute*
Washington, D.C.

For services related to the AFI/Arts Endowment Film Archival Program, including subgrants for preservation, coordination, and administrative costs. \$487,500

AFI/Endowment Independent Filmmaker Fellowships

The AFI administers for the Endowment a program of grants to filmmakers working in animated, documentary, experimental, and narrative film.

Program funds: \$450,000

American Film Institute*
Washington, D.C.

A contract for the Independent Filmmaker Awards Program. \$450,000

Production Aid: Film and Video Grants

To improve the artistic quality of the media arts of film and video through support of single productions by tax-exempt organizations.

Program funds: \$580,000

Alabama Filmmakers Co-op
Huntsville, Alabama

For regional fellowship grants. \$30,000

Bronx Council on the Arts
New York, New York

For a documentary film by Susan Fanshel on a community arts program in New York City's South Bronx. 18,000

California, Regents of the University of
Santa Cruz, California

For a film by Eli Hollander, in collaboration with Eugene Ionesco, based on a novel by Ronald Sukenick. 25,000

Center for Documentary Media
New York, New York

For a documentary film by Jack Willis on the 1960's civil rights movement. 30,000

City University of New York,
Research Foundation of
New York, New York

For a documentary film by Jaime Barrios on Puerto Rico. 30,000

Creative Artists Program Services
New York, New York

For the production of an original teleplay by John Keeler and Ruth Rotko. 28,000

Downtown Community Television Center New York, New York	<i>For a video documentary by Jon Alpert about the American music industry.</i>	25,000
Film Arts Foundation San Francisco, California	<i>For a documentary film by Jon Else about J. Robert Oppenheimer.</i>	25,000
Film Fund New York, New York	<i>To complete a documentary film by Tom and Leo Hurwitz about midwestern miners returning to work after the longest strike in their history.</i>	30,000
Haleakala New York, New York	<i>For a nationwide cablecast of a performance of a multimedia composition by Robert Ashley.</i>	25,000
Health Policy Advisory Center New York, New York	<i>To complete a film by Bonnie Friedman on women alcoholics.</i>	20,000
Institute for New Cinema Artists New York, New York	<i>For a documentary film by Horace Jenkins exploring the life and work of Romare Bearden.</i>	25,000
New York Foundation for the Arts New York, New York	<i>For completion of a film by Martha Sandlin about the relationship between two blind women.</i>	10,000
New York Foundation for the Arts New York, New York	<i>For a documentary film by John Block about a family's decision to place their parents in a home for the elderly.</i>	15,000
New York Foundation for the Arts New York, New York	<i>For a narrative film by Robert Gardner about the education of children outside the classroom.</i>	25,000
New York Foundation for the Arts New York, New York	<i>For a film by Michael Roemer entitled Pilgrim Farewell about the effect of a death of a wife and mother on family relationships.</i>	50,000
Nguzo Saba Films San Francisco, California	<i>For an animated film by Carol Munday Lawrence.</i>	9,000
Northeastern Pennsylvania Educational Television Association Pittston, Pennsylvania	<i>For completion of a documentary by Charles Guggenheim detailing the passage of a bill through Congress.</i>	10,000
On Television New York, New York	<i>For a pilot program for a documentary series examining the social, cultural, and economic impact of American television.</i>	25,000
Performing Artservices New York, New York	<i>For a one-hour documentary film by Louis Malle on aspects of American mass culture.</i>	30,000
Pueblo Artes Chicano Pueblo, Colorado	<i>For a film by Juan Salazar on the Canto al Pueblo Festival.</i>	25,000
Southwestern Alternate Media Project Houston, Texas	<i>For regional fellowship grants.</i>	30,000
Tides Foundation San Francisco, California	<i>For a documentary film by Joan Churchill and Nick Broomfield on police academies.</i>	40,000

Production Aid: Radio Grants

To improve the artistic quality of the media art of radio through support of single productions by tax-exempt organizations.

Program funds: \$235,000

All-Media Dramatic Workshop Chicago, Illinois	<i>For 26 radio plays for distribution as the Chicago Radio Theater.</i>	\$20,000
Appalshop Whitesburg, Kentucky	<i>For the radio drama Red Fox/Second Hangin', conceived and performed by the Roadside Theater.</i>	3,000
Frank, Joseph L. Washington, D.C.	<i>For a nightly program entitled In the Dark to be broadcast over station WBAI-FM.</i>	8,000

Frederikse, Julie A. Washington, D.C.	<i>For a series of half-hour radio documentaries on the modern nomad.</i>	10,000
Green, James Boulder, Colorado	<i>For an audio documentary on the American carnival.</i>	5,000
Malloch, William Los Angeles, California	<i>For a ten-part series on early European mechanical musical instruments.</i>	10,000
Minnesota Public Radio St. Paul, Minnesota	<i>For the fifth season of A Prairie Home Companion, a satirical radio program.</i>	15,000
Minnesota Public Radio St. Paul, Minnesota	<i>For Minnesota in Recital, a series of 97 performances by various musical organizations.</i>	15,000
National Public Radio Washington, D.C.	<i>For the 1979 season of Jazz Alive.</i>	25,000
New Mexico, University of Albuquerque, New Mexico	<i>For production by station KUNM-FM of a series of experimental musical and sound works.</i>	18,500
Niblock, Phill New York, New York	<i>For concerts by composers at the Experimental Intermedia Foundation.</i>	7,000
Ossman, David H. Santa Barbara, California	<i>For a comedy feature set in a space-colonized future.</i>	5,000
Pacifica Foundation Berkeley, California	<i>For radio station KPFA-FM to produce eight programs about outstanding women.</i>	25,000
Pacifica Foundation North Hollywood, California	<i>For radio station KPFK-FM to produce original dramas.</i>	15,000
Provisional Theater Foundation Los Angeles, California	<i>For radio production of the group's newest work, Inching through the Everglades.</i>	7,500
Radio Foundation New York, New York	<i>For Larry Josephson to produce an acoustic documentary Automata, on the sounds of post-industrial America.</i>	10,000
Seattle Opera Association Seattle, Washington	<i>For English-language broadcasts of five major operas.</i>	9,000
Sombke, Laurence R. and Edward P. Herrmann Columbia, Missouri	<i>For eight new music concerts combining taped and live sounds, live radio workshops, and call-in questions.</i>	9,000
Vermont Public Radio Windsor, Vermont	<i>For workshops in symphonic engineering, fine arts program development, and broadcast journalism.</i>	8,000
ZBS Foundation Ft. Edward, New York	<i>For production of a series of contemporary Indian short stories for radio.</i>	10,000

Services to the Field

To assist organizations in providing services to filmmakers, videomakers, and radio producers and to increase knowledge and opportunities in film, radio, and television.

Program funds: \$839,000

American Federation of Arts New York, New York	<i>To develop a circulating exhibition of contemporary European avant-garde films.</i>	\$5,000
American Federation of Arts New York, New York	<i>To publish a catalog and to circulate films and videotapes, including a selection from the Whitney Museum's New American Filmmakers series, to media art centers, museums, universities, and libraries.</i>	10,000
Austin Community Television Austin, Texas	<i>For a conference offering workshops and seminars, and for a bimonthly newsletter.</i>	5,000

Boston Film/Video Foundation Allston, Massachusetts	<i>For the Media Center Outreach Program, providing films and videotapes for municipal celebrations and other public events.</i>	5,000
Bourne, St. Clair Brooklyn, New York	<i>For the 1979 publication of Chamba Notes, a quarterly film newsletter reporting on Third World film activities.</i>	5,000
Bourne, St. Clair Los Angeles, California	<i>For the 1980 publication of Chamba Notes.</i>	7,500
Camera Obscura Berkeley, California	<i>For the 1979 publication of Camera Obscura, a journal of film theory.</i>	5,000
Camera Obscura Berkeley, California	<i>For the 1980 publication of Camera Obscura.</i>	5,000
Center for the Study of Filmed History New York, New York	<i>To gather and disseminate information on films and videotapes addressing social issues.</i>	10,000
Center for the Study of Filmed History New York, New York	<i>For a conference to study problems faced by film and video makers whose works address social issues.</i>	10,000
Center Screen Cambridge, Massachusetts	<i>For local outreach programs of the Center Screen film exhibition program.</i>	8,000
Christian Association of the University of Pennsylvania Philadelphia, Pennsylvania	<i>To enable the Community Audience Development Project to make 30 films from the Neighborhood Film Project's public exhibition series available at no charge to interested community groups.</i>	7,500
Colorado, Regents of the University of Boulder, Colorado	<i>To assist ten Colorado towns to offer film series to their communities.</i>	10,000
Columbia Art Association Columbia, South Carolina	<i>For the Independent American Filmmaker's Southern Circuit, which circulates filmmakers and film art to six institutions in South Carolina, Georgia, and Mississippi.</i>	12,000
Communications for Change Chicago, Illinois	<i>For provision of 3/4" and 1/2" video viewing and post-production facilities to artists.</i>	12,000
Converse College Spartanburg, South Carolina	<i>For Filmsouth, a film conference including screenings, seminars, and workshops.</i>	6,000
Corporation for Public Broadcasting Washington, D.C.	<i>To amend a previous grant expanding participation by independent radio artists in a conference on the art of radio.</i>	5,000
Cultural Council Foundation New York, New York	<i>For artists-in-residence at Cabin Creek Center for Work and Environmental Studies to perform holographic research.</i>	10,000
Cultural Council Foundation New York, New York	<i>To enable the Independent Cinema Artists and Producers to distribute independent film and video over pay cable systems.</i>	15,000
DiFrancesco, David Brookville, New York	<i>To develop new video images through a new technique combining animated 2-D video images with computer-generated 3-D images.</i>	5,000
Directors Guild Educational and Benevolent Foundation Hollywood, California	<i>To enable Directors Guild members to conduct workshops at schools throughout the country.</i>	5,000
Educational Film Library Association New York, New York	<i>For the Film as Art component of the American Film Festival, and for Sightlines magazine.</i>	12,000
Electron Movers, Research in the Electronic Arts Providence, Rhode Island	<i>For video services including workshops, access by artists to post-production equipment, and production of video programming.</i>	10,000
Everson Museum of Art Syracuse, New York	<i>For the Everson Video Revue, a survey exhibition of videotapes.</i>	4,000

Experimental Intermedia Foundation New York, New York	<i>For a conference on works combining dance and film/video.</i>	7,000
Feminist Radio Network Washington, D.C.	<i>For a conference to improve the quality of programming by, for, and about women.</i>	5,000
Film Fund New York, New York	<i>To enable the Black Filmmakers Distribution Co-op to distribute films about the Black experience.</i>	10,000
Film Fund New York, New York	<i>To bring together people involved in the creation and distribution of independent theatrical films for the Conference and Exposition on the American Independent Feature.</i>	10,000
Film Fund New York, New York	<i>For services to film and video makers, foundations, and film and tape users. Services relate to fund-raising, legal, accounting, management, distribution, and legal matters.</i>	15,000
Film Society of Lincoln Center New York, New York	<i>For writers' fees for the bimonthly Film Comment.</i>	5,000
Film Society of Lincoln Center New York, New York	<i>For the inclusion of works by independent filmmakers in the 17th annual New York Film Festival.</i>	5,000
Film Society of Lincoln Center New York, New York	<i>For the Film Society and the Museum of Modern Art's New Directors/New Films series.</i>	10,000
Foundation for Independent Video and Film New York, New York	<i>For a national conference of regional media arts organizations to study management assistance, investigate new funding sources, and evolve national policy.</i>	15,000
Foundation for Independent Video and Film New York, New York	<i>To amend a previous grant to help cover increased costs of printing and distributing the report of the first Conference of Media Arts Centers' directors.</i>	1,000
Foundation for Independent Video and Film New York, New York	<i>For services including a newsletter, a festivals bureau, and a telephone information service.</i>	10,000
Foundation for Independent Video and Film New York, New York	<i>For a report on the role of the independent film and video maker in the public television system, information services, and a library on media policy issues.</i>	15,000
Foundation for Open Company Emeryville, California	<i>For the Film Programmer's Guide to 16mm Rentals.</i>	10,000
Gallery Association of New York State Hamilton, New York	<i>To distribute films related to the visual arts.</i>	5,000
Galloway, Kit and Sherrie Rabinowitz Berkeley, California	<i>To continue exploration of the artistic applications of satellite technology.</i>	8,000
Great Lakes Film Festival Corporation Milwaukee, Wisconsin	<i>To circulate work from the Great Lakes Film Festival.</i>	3,000
Hawaii Film Board Honolulu, Hawaii	<i>For workshops, a visiting artist program, and a newsletter.</i>	5,000
Haymarket Peoples Fund Cambridge, Massachusetts	<i>For the Star Film Library to provide services and develop new audiences in the New England area.</i>	5,000
Hocking, Ralph Newark Valley, New York	<i>To develop videotapes on the technological origins of electronic image processing.</i>	2,500
Inter-Media Art Center Bayville, New York	<i>To provide artists with access to ¾" video editing facilities for the production of broadcast quality videotapes.</i>	10,000
International House of Philadelphia Philadelphia, Pennsylvania	<i>For the film sharing program, to facilitate screenings of 30 film programs at local community-based organizations.</i>	8,000
Lipton, Lenny Point Richmond, California	<i>To develop low-cost procedures for stereoscopic filmmaking, and for a book, Three Dimensional Filmmaking.</i>	5,000

Maryland, University of (Baltimore) Baltimore, Maryland	<i>For a conference on the development of new media technologies.</i>	8,000
Media Bus Woodstock, New York	<i>For provision of access to video production and post-production facilities; library and distribution services for video artists; and information and consulting services.</i>	10,000
Media Center for Children New York, New York	<i>For a conference on films and video tapes produced for children.</i>	8,000
Millenium Film Workshop New York, New York	<i>For workshops, access to equipment, and publication of the Millenium Film Journal.</i>	15,000
National Congress of American Indian Funds Washington, D.C.	<i>For screenings of films by and about American Indians.</i>	5,000
National Federation of Community Broadcasters Washington, D.C.	<i>For national distribution of outstanding local radio programming.</i>	4,000
National Film Preserve Telluride, Colorado	<i>To bring together artists, archivists, exhibitors, programmers, and distributors for film screenings, lectures, and seminars at the Telluride Film Festival.</i>	5,000
New York Public Library New York, New York	<i>For a media assistant to serve in the Video/Film Study Center.</i>	10,000
New York, Research Foundation of the State University of Albany, New York	<i>To enable Filmdex to provide film information services to artists and scholars.</i>	10,000
New York, Research Foundation of the State University of Albany, New York	<i>For the eighth annual summer institute on film and video.</i>	10,000
New York State Council on the Arts New York, New York	<i>For bilingual instruction in media technology to Spanish-speaking media artists.</i>	8,000
Oblate College of the Southwest San Antonio, Texas	<i>For the fourth annual San Antonio Chicano Film Festival by Centro Video.</i>	10,000
Ohio University Athens, Ohio	<i>For screenings, workshops, circulating exhibitions, and publication of the film quarterly Wide Angle.</i>	9,000
Seattle Association of Media Artists Seattle, Washington	<i>To study the feasibility of starting a media arts center in the Seattle community.</i>	2,500
Sinking Creek Film Celebration Greeneville, Tennessee	<i>For a conference on independent film and video.</i>	15,000
University Film Study Center Cambridge, Massachusetts	<i>For the ninth annual summer institute on the media arts.</i>	15,000
Vasulka Corporation Buffalo, New York	<i>To develop a video "image emulsifier" which will expand the resources available to video artists.</i>	10,000
Visual Studies Workshop Rochester, New York	<i>For interpretation and discussion of independent film and video in the publication Afterimage.</i>	10,000
Washington (Booker T.) Foundation Washington, D.C.	<i>To distribute film, video, and radio programs over cable channels.</i>	10,000
Washington Community Video Center Washington, D.C.	<i>For Televisions magazine.</i>	12,000
Wisconsin, Board of Regents of the University of Milwaukee, Wisconsin	<i>For a conference on cinema and language, with seminars, lectures, screenings, and workshops.</i>	9,500
Young Filmmakers Foundation New York, New York	<i>To help the Film Bureau assist nonprofit community organizations in presenting films and filmmakers.</i>	5,000
ZBS Foundation Fort Edward, New York	<i>For provision of 8-track audio production and post-production facilities to independent radio producers, audio artists, video and film makers.</i>	11,000

Facilities and Working Spaces

The "Facilities and Working Spaces" program helps organizations provide independent film and video makers and radio producers with the means to complete their projects. Facilities are defined as "places with equipment not normally within the reach of independent artists' resources where film and video makers may shoot, and/or edit tape or film." While students and the public may benefit, the emphasis of this category is on the work of independent film, video, and radio artists. Since all the project descriptions in this category are very similar, individual descriptions are not given.

		Electronic Arts Intermix New York, New York	25,000
		Experimental Television Center Binghamton, New York	15,000
		Film Arts Foundation (Berkeley Film Institute) San Francisco, California	8,000
		Fondo del Sol Washington, D.C.	10,000
		Independent Media Artists of Georgia, Etc. Atlanta, Georgia	6,000
		Institute of New Cinema Artists New York, New York	8,000
		Inter-Media Art Center Bayville, New York	13,000
		Long Beach Museum of Art Long Beach, California	5,000
		Media Bus Woodstock, New York	10,000
		Mills College (Center for Contemporary Music) Oakland, California	6,000
		New Orleans Video Access Center New Orleans, Louisiana	5,000
		Portable Channel Rochester, New York	7,500
		Syracuse University (Synapse Video Center) New York, New York	10,000
		University Student Telecommunications Corporation Minneapolis, Minnesota	10,000
		Video Action Center Columbus, Indiana	3,000
		Young Filmmakers Foundation New York, New York	18,000
		ZBS Foundation Ft. Howard, New York	11,000
Alabama Film-Makers Co-op Huntsville, Alabama	8,000		
American Foundation on Automation and Employment New York, New York	5,000		
and/or service Seattle, Washington	15,000		
Chicago Filmmakers Chicago, Illinois	6,000		
Communications for Change Chicago, Illinois	12,000		
Community Film Workshop of Chicago Chicago, Illinois	8,000		
Community Video Center San Diego, California	5,000		
Double Helix Corporation St. Louis, Missouri	9,000		
Downtown Community Television Center New York, New York	20,000		
Electron Movers, Research in the Electronic Arts Providence, Rhode Island	10,000		

4 cities

General Programs

To assist projects not included in other grant categories.

Program funds: \$280,000

Anger, Kenneth New York, New York	To complete a feature-length film entitled <i>Lucifer Rising</i> , exploring the legend of the <i>Fallen Angel</i> .	\$10,000
Bank, Mirra and Ellen Hovde New York, New York	For the second part of a film trilogy based on the works of <i>Grace Paley</i> .	10,000
Belle, Anne C. Remsenburg, New York	For a film about the Russian-American ballerina <i>Alexan- dra Danilova</i> .	10,000
Camacho, Joseph R. Oakland, California	For a film about the <i>Pachuco Zootsuiters</i> (a group of <i>Chicano youths in the 1940's</i>) as seen through the art of <i>Jose Montoya</i> .	10,000

Chopra, Joyce A. Cambridge, Massachusetts	<i>To complete a film with choreographer/performer Martha Clarke exploring the sources of the dancer's work.</i>	10,000
Community Film Workshop Chicago, Illinois	<i>To assist promising film and videomakers with grants from \$500 to \$1,000.</i>	10,000
Cruikshank, Sally Berkeley, California	<i>To develop an animated feature film entitled Quasi's Cabaret.</i>	10,000
Downtown Community Television Center New York, New York	<i>To assist film and videomakers with grants from \$500 to \$1,000.</i>	10,000
Durst, Eric J. New York, New York	<i>For an animated film about flying.</i>	10,000
Educational Broadcasting Corporation New York, New York	<i>To enable video artist Bill Viola to explore sound, image, and perception, in two programs for national broadcast.</i>	10,000
Fleming, Louise V. New York, New York	<i>For a film about the mutual support between two Black women during their social and economic difficulties.</i>	10,000
Gechlik, Michele B. Springfield, New Jersey	<i>To complete a film entitled The Screen on Fifty-Seventh Street, based on a short story by Hortense Calisher.</i>	3,500
Gerson, Barry Brooklyn, New York	<i>For an experimental film using split screen techniques.</i>	10,000
Guzzetti, Alfred F. Cambridge, Massachusetts	<i>To complete a 60-minute documentary film entitled Scenes from Childhood.</i>	9,000
Kaplan, Alan Venice, California	<i>For a video portrait of director and critic Harold Clurman.</i>	10,000
Kobland, Ken A. New York, New York	<i>For a film exploring time, space, and surface.</i>	6,500
Kopple, Barbara New York, New York	<i>For a 90-minute film based on the life of a textile worker in North Carolina.</i>	9,600
Laffey, Sheila A. New York, New York	<i>For a film on Thoreau's Walden Pond.</i>	2,000
Lake Placid Olympic Organizing Committee Lake Placid, New York	<i>To enable video artists Skip Blumberg and Nam June Paik to create video works for the 1980 Olympic Games.</i>	16,900
Lee, Francis P. New York, New York	<i>For a film entitled World War II and Me.</i>	10,000
Lewis, Brian Columbus, Ohio	<i>For an experimental film entitled Whalewatch.</i>	10,000
Lowenberg, Richard San Francisco, California	<i>For a video composition based on dancers performing in simulated weightless environments.</i>	10,000
Lye, Len New York, New York	<i>To complete an experimental film entitled Particles, a visualization of energy.</i>	10,000
Maine State Commission on the Arts and Humanities Augusta, Maine	<i>For individual production grants to media artists in the state of Maine.</i>	5,000
McIver, James Washington, D.C.	<i>To complete a video documentary on four members of the touring company of For Colored Girls Who Have Considered Suicide When the Rainbow is Enough.</i>	10,000
Oblate College of the Southwest San Antonio, Texas	<i>To enable Centro Video to award grants from \$500 to \$1,000 to promising film and videomakers.</i>	10,000
Rubio, Arielzaire C. Douglas, Arizona	<i>For a film about an individual's investigation of jobs in a number of artistic disciplines.</i>	10,000
Schmidt, Richard R. Oakland, California	<i>For the third film of a trilogy featuring three characters whose fantasies come true.</i>	7,500



Engineer Barry Radman and producer Yuri Rosovsky during a taping for National Radio Theatre of Chicago's regular season. Photo: Paddock Publications

Sharits, Paul J.
Buffalo, New York

For a film extending the filmmaker's concern with frame-by-frame articulation of color.

10,000

VanDerBeek, E. Stanley
Relay, Maryland

For film and video works exploring the edge between wakefulness and sleep.

10,000

*contract; TF—Treasury funds; PG—private gifts



Museum

The latest heady successes of some American museums—the crowd-pleasing shows and consequent assertions about increased membership and box-office receipts—have triggered a good deal of self-congratulation, if not actual euphoria, among some museum leaders. At last, we are told, museums are drawing as many people as major sporting events. For some reason, these statistics are meant to assure us that the American museum has come of age.

But while a few are euphoric, many are edgily aware that unless museums find broad new support, many of them, squeezed between fixed incomes and escalating expenditures, will come upon hard times. Is it thus presumptuous of the Endowment, with its funding concerns, to question some of the priorities of the museum community? We also ask these questions because the Museum Program staff does not intend to tell applicants what they should do, but rather wants to learn what they need and respond to those needs.

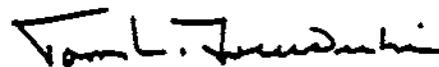
Yet we do believe that we should help define museums' needs and shape their goals. The museum in our culture has traditionally been the object of private, and only lately public, philanthropy. Museums, it was implicitly recognized, are not organized to win popularity contests. They symbolize disinterested excellence; they are places where scholarship can be conducted for its own sake, where quality matters more than anything else.

This is not to say that exhibitions with wide appeal do not merit evaluation on other grounds as well. Popularity does not necessarily guarantee superficiality. But the box-office star is more likely to attract a sponsor. The project of artistic significance but limited popular appeal may not, unless it can find public funds. For this reason, we have given grants this year for an exhibition at the Allentown (Pennsylvania) Art Museum on secular art in Italy during the early Renaissance. We also have funded exhibitions of contemporary British ceramics at the Ames (Iowa) Society for the Arts; of Greek vases from Midwest collections at the Chicago Art Institute; and of Indian botani-

cal paintings, commissioned in the 19th century by the East India Company, at the Hunt Institute of Carnegie-Mellon University in Pittsburgh. These grants, like many others, were made in the belief that each proposal was worth doing on its own merits.

The Endowment must also help build pride in American museums. To say that there seems to be a crisis of confidence among museum personnel may be overstating the matter. Yet they do seem preoccupied with the daily grind of keeping large institutions running smoothly and financially solvent, while perhaps paying less attention to the reason for museums' existence. In their eagerness to import from abroad, are our great museums forgetting their own incomparable treasures? If a museum's staff do not value their own collections, who will? People who staff museums must continue to believe that art can move human beings, and that everything else is, or should be, in second place.

This argues once again in favor of the Endowment's individualized approach to museum grants: a review process in which colleagues discuss the projects and problems of their colleagues. We are often a catalytic part of a process which makes possible significant programs of all kinds. The ideal result is that somewhere someone has been deeply touched by contact with something in a museum that can never be seen as well in a book, or on slides, or television, or film. Lives can be changed by such moments; but we are not aiming to change lives—only to enhance them. There is no real measure for success in this field, but if you spend time in museums, watch people's reactions, and can react that way yourself, you can learn much of what a museum can teach.



Tom L. Freudenheim
Director, Museum Program

Museum Advisory Panel

Policy Panel

Richard Oldenburg, Chairman
Director, The Museum of Modern Art
New York, New York

Jack Agueros
Director
Amigos del Museo del Barrio
New York, New York

Peter Bermingham
Director
University of Arizona
Museum of Art
Tucson, Arizona

Jean Sutherland Boggs
Director
Philadelphia Museum of Art
Philadelphia, Pennsylvania

Ralph T. Coe
Director
William Rockhill Nelson Gallery
and Atkins Museum of Fine Arts
Kansas City, Missouri

Ann Sutherland Harris
Chairman of Academic Affairs
The Metropolitan Museum of Art
New York, New York

Anne Hawley
Executive Director
Massachusetts Council
on the Arts and Humanities
Boston, Massachusetts

Henry Hopkins
Director
San Francisco Museum of Modern Art
San Francisco, California

Jane Livingston
Associate Director
Corcoran Gallery of Art
Washington, D.C.

Dewey F. Mosby
Curator
Detroit Institute of Arts
Detroit, Michigan

Harry S. Parker, III
Director
Dallas Museum of Fine Arts
Dallas, Texas

E. Leland Webber
Director
Field Museum of Natural History
Chicago, Illinois

Robert Murdock
Director, Grand Rapids Art Museum
Grand Rapids, Michigan

Dianne Perry Vanderlip
Curator, Denver Art Museum
Denver, Colorado

Wider Availability of Museums/ Cooperative Programs

Jack Agueros
Director
El Museo del Barrio
New York, New York

Bonnie Baskin
Advisor, Lawrence Hall of Science
Berkeley, California

Rose Mary Glennon
Education, Toledo Museum of Art
Toledo, Ohio

Cindy Sherrell
Texas State Museums
Austin, Texas

Special Exhibitions

Graham W. Beal
Curator, Walker Art Center
Minneapolis, Minnesota

Linda Cathcart
Curator, Albright-Knox Art Gallery
Buffalo, New York

Cathleen Gallander
Director
Art Museum of South Texas
Corpus Christi, Texas

Constance W. Glenn
Director, University Galleries
Long Beach State University
Long Beach, California

Peter Mooz
Director
Virginia Museum of Fine Arts
Richmond, Virginia

Harry S. Parker, III
Director
Dallas Museum of Fine Arts
Dallas, Texas

Lowry Sims
Metropolitan Museum of Art
New York, New York

Conservation

Ann S. Harris
Metropolitan Museum of Art
New York, New York

Perry Huston
Conservator, Kimbell Art Museum
Ft. Worth, Texas

Lawrence Majewski
Conservator and Professor
Institute of Fine Arts
New York University
New York, New York

Elizabeth Packard
Conservator, Walters Art Gallery
Baltimore, Maryland

Sue Sack
Conservator, Brooklyn Museum
New York, New York

Renovation

Ann Harper
Assistant Director
Baltimore Museum of Art
Baltimore, Maryland

Henry Hopkins
Director
San Francisco Museum of Modern Art
San Francisco, California

Laurence Miller
Director
Laguna Gloria Art Museum
Austin, Texas

James Wood
Director, St. Louis Art Museum
St. Louis, Missouri

Utilization of Museum Collections/Catalogue

Jean Boggs
Director
Philadelphia Museum of Art
Philadelphia, Pennsylvania

Bruce Evans
Director, Dayton Art Institute
Dayton, Ohio

Sue Foley
Curator
San Francisco Museum of Modern Art
San Francisco, California

Museum Purchase Plan Panel

Jane Livingston
Associate Director
Corcoran Gallery of Art
Washington, D.C.

Lee Malone
Director
St. Petersburg Museum of Art
St. Petersburg, Florida

Dewey Mosby
Curator
Detroit Institute of Arts
Detroit, Michigan

Museum Training/Fellowships

Linda Nyval
Coordinator of Education
Walker Art Center
Minneapolis, Minnesota

Allen Wardwell
Director
Asia House Gallery
New York, New York

Museum Grants

Program funds: \$10,973,582
Treasury funds: \$274,000
Private gifts: \$274,000

Museum Education

To assist museums in providing general educational opportunities that complement the goals of the institution.

Program funds: \$1,034,290

Amarillo Art Center Association Amarillo, Texas	To produce two series of introductory brochures, Looking at Art, that will be distributed to children and adults.	\$6,550
Antique Auto Museum of Massachusetts Boston, Massachusetts	For the "Neighborhood History Project" and the exhibition "Boston/A City in Transit."	30,000
Art Institute of Chicago Chicago, Illinois	To develop materials for lecture tours to public schools.	4,500
Art Institute of Chicago Chicago, Illinois	To implement two 12-week programs for the handicapped.	5,000
Baltimore Museum of Art Baltimore, Maryland	For monthly seminars and publication of newsletters designed for teachers' use as resource material.	10,000
Bishop Museum Honolulu, Hawaii	To renovate existing space to establish a young people's museum.	18,700
Brooklyn Institute of Arts and Sciences Brooklyn, New York	For the Brooklyn Museum's senior citizen program.	45,000
Buffalo Fine Arts Academy Buffalo, New York	For Albright-Knox Art Gallery to produce, in cooperation with WNEB of Buffalo, a half-hour television special for young people.	9,000
California Academy of Sciences San Francisco, California	For the "Living Arts Program," which provides cultural presentations and demonstrations designed to enhance the museum's ethnographic displays.	9,860
Carnegie Institute Pittsburgh, Pennsylvania	To extend the Museum of Art's programs to include inner-city and handicapped children and their teachers from Pittsburgh and other cities.	15,000
Carnegie Institute Pittsburgh, Pennsylvania	For the Museum of Art's "Imaginarium," a program offering arts-in-education projects to six schools.	15,000
Cedar Rapids Art Center Cedar Rapids, Iowa	For increased interpretive efforts focusing on a docent-education program and activities related to the work of Grant Wood.	9,900
Children's Museum Boston, Massachusetts	To establish eight district learning areas in the museum's new headquarters as part of its Resource Center program.	36,100
Contemporary Arts Association Houston, Texas	To extend the "Art After School" project to include additional locations in low-income neighborhoods.	6,000
Cornell University Ithaca, New York	For the "Museum in the Schools" program which offers in-service teacher training workshops at the Herbert F. Johnson Museum.	11,630

Dartmouth College, Trustees of Hanover, New Hampshire	<i>To expand the Hopkins Center's "Museum and the Schools" program to rural areas.</i>	27,050
Dartmouth College, Trustees of Hanover, New Hampshire	<i>For ten schools to participate in an education program designed to involve school children in museum and gallery exhibitions.</i>	20,000
Davenport Public Museum Davenport, Iowa	<i>For a program in which the Putnam Museum's general history resources are integrated with classroom instruction in eastern Iowa school districts.</i>	10,500
Dayton Art Institute Dayton, Ohio	<i>To increase outreach programs emphasizing Japanese/Asian culture.</i>	25,000
Dayton Art Institute Dayton, Ohio	<i>For the institute's arts awareness programs involving special participatory exhibitions for students and production of exhibition material for classroom use.</i>	30,000
Denver Art Museum Denver, Colorado	<i>To support a pilot program for "Artrek," the museum's 40-foot traveling art van.</i>	30,000
de Young Museum Art School San Francisco, California	<i>To expand outreach programs, such as the "Trip-Out Trucks," through retaining services of guest artists to supplement the skills of the regular staff.</i>	20,050
de Young Museum Art School San Francisco, California	<i>For the school's education programs planned in conjunction with a series of exhibits presented in the museum's Downtown Art Center.</i>	22,500
de Young Museum Art School San Francisco, California	<i>For the mobile outreach program into area schools.</i>	20,400
Fairbanks Museum of Natural Science St. Johnsbury, Vermont	<i>For an education program consisting of three components: Education for Visual Perception—Photographing Nature; Technology Sensing Aesthetics; and the Child's View of Nature.</i>	16,730
Franklin Institute Philadelphia, Pennsylvania	<i>For a travelling exhibition organized around the use of mirrors in science, and in the visual and performing arts.</i>	27,840
Fuller Memorial, Trustees of the Brockton, Massachusetts	<i>For a program which unites the teaching of language skills in the public schools with museum visits.</i>	16,580
Fuller Memorial, Trustees of the Brockton, Massachusetts	<i>For the Brockton Art Center's program coordinating museum visits with the language arts curriculum of local schools.</i>	12,000
Hofstra University Hempstead, New York	<i>For an education specialist to consolidate all of the Emily Lowe Gallery's education programs.</i>	12,670
Hudson River Museum at Yonkers Yonkers, New York	<i>To implement "School Resources Project," an education outreach program which includes teacher training workshops for Westchester County.</i>	10,000
Huntington Galleries Huntington, West Virginia	<i>To expand programs with public schools in several counties in a three-state region.</i>	15,000
Huntington Galleries Huntington, West Virginia	<i>For education programs with schools in several counties in a three-state region, and the inauguration of outreach programs to schools in rural areas.</i>	10,000
Impression Five Lansing, Michigan	<i>For a pilot education program in puppetry.</i>	10,000
International Center of Photography New York, New York	<i>To develop audio-visual presentations of selected exhibitions with special historical, social, and cultural relevance for school and community groups; and to train six interns to conduct pre-visit sessions in classrooms and community centers.</i>	26,740
International Museum of Photography at George Eastman House Rochester, New York	<i>For a program designed to increase access to the museum for persons with hearing impairments.</i>	5,000
Jacksonville Museum of Arts and Sciences Jacksonville, Florida	<i>Second-year support for the Jacksonville Children's Museum to implement and evaluate outreach project "Muse," which consists of portable classroom units.</i>	5,000

Jefferson County Historical Society Watertown, New York	<i>To make information regarding local history more available to Jefferson County and Watertown City schools.</i>	9,570
Minnesota, University of Minneapolis, Minnesota	<i>To expand the University Gallery's travelling exhibits program.</i>	7,600
Mississippi Art Association Jackson, Mississippi	<i>For the Mississippi Museum of Art's exhibition of artist/student works produced in the "Open Gallery" education program.</i>	19,900
Mississippi Art Association Jackson, Mississippi	<i>For the Mississippi Museum of Art's "Open Gallery" program which presents works related to the museum's artists' residencies.</i>	10,000
Monterey Peninsula Museum of Art Monterey, California	<i>For "Museum on Wheels," a cross-cultural art education program consisting of visits to elementary schools in three surrounding counties.</i>	10,000
Museum of Contemporary Art Chicago, Illinois	<i>To create "Projects Space," an activity center which orients visitors to exhibitions, installations, and performances.</i>	10,000
Museum of Fine Arts Boston, Massachusetts	<i>To develop information materials designed especially for parent/child visits.</i>	23,470
Museum of Fine Arts Boston, Massachusetts	<i>To develop printed interpretive materials to make the paintings collection more accessible to persons with hearing impairments.</i>	4,870
Museum of Holography New York, New York	<i>To strengthen and expand the museum's education programs, including national distribution of audio-visual and related printed material, and the establishment of a national educational clearinghouse.</i>	10,000
Museum of Modern Art New York, New York	<i>For a part time coordinator to assess, plan, implement and evaluate a program for the handicapped.</i>	5,000
Museum of Modern Art New York, New York	<i>To establish a program of discussion/lecture tours to be conducted by graduate students on a regular basis in the museum's galleries.</i>	9,600
Neuberger Museum, Friends of the Purchase, New York	<i>For the museum's education program in which three museum exhibitions will be integrated into the curricula of three area schools.</i>	23,310
New Hampshire, University of Durham, New Hampshire	<i>For the University Art Galleries' education programs, including the training of docents and school teachers, student tours, and an annual exhibition of students' art works.</i>	13,130
New York Botanical Garden Bronx, New York	<i>For the garden's "Sensory Trail Program," designed to heighten awareness of our environment.</i>	28,620
New York Historical Society New York, New York	<i>For an interdisciplinary education program using permanent museum installations on American birds at four New York institutions.</i>	8,300
Newport Harbor Art Museum Newport Beach, California	<i>For a program of docent education and museum education through collaboration with public schools.</i>	14,000
Newport Harbor Art Museum Newport Beach, California	<i>First-year support for a two-year program of docent education.</i>	14,000
North Carolina Museum of Art Raleigh, North Carolina	<i>To coordinate five one-week elementary classroom teacher seminars to be conducted at five of the museum's affiliate galleries.</i>	5,990
Old Salem Winston-Salem, North Carolina	<i>To design education programs to be conducted at the Education Center, and to train 12 guides to work with public school group tours.</i>	5,000
Palace of Arts and Science Foundation San Francisco, California	<i>For the programs of the Exploratorium and its expansion into arts-related curricula.</i>	30,000

Palace of Arts and Science Foundation San Francisco, California	<i>To continue "Speaking of Music," a series of participatory lecture/demonstrations about the Exploratorium.</i>	7,500
Penobscot Marine Museum Searsport, Maine	<i>For a cooperative program with school systems within a 70-mile radius of Searsport.</i>	5,350
Penobscot Marine Museum Searsport, Maine	<i>To hire a permanent supervisor/teacher for the museum's education program.</i>	5,700
Rensselaer County Junior Museum Troy, New York	<i>For mobile exhibits of artifacts, reproductions, graphics, and slides from five area museums.</i>	12,020
Rutgers, the State University of New Jersey New Brunswick, New Jersey	<i>To implement a nine-month "Museum Art Involvement Program," which offers small groups of students the opportunity of working with arts objects.</i>	6,400
Saginaw Museum Saginaw, Michigan	<i>To develop teacher training programs in collaboration with the City of Saginaw and its school districts.</i>	1,600
St. Louis Art Museum St. Louis, Missouri	<i>For "Arts in the Basic Curriculum," a program offering fifth graders enhanced learning opportunities in language arts and social studies.</i>	11,500
San Antonio Museum Association San Antonio, Texas	<i>For the production of 50 copies of audiovisual materials on nine topics on the museum's permanent collections.</i>	13,000
San Antonio Museum Association San Antonio, Texas	<i>For the museum's teacher-in-service training program.</i>	11,000
Santa Barbara Museum of Art Santa Barbara, California	<i>To assist elementary school teachers in using the exhibitions of the museum as teaching resources.</i>	4,080
Sons of the Revolution in the State of New York New York, New York	<i>For programs to make the Fraunces Tavern Museum more accessible to the handicapped.</i>	10,000
Southeastern Center for Contemporary Art Winston-Salem, North Carolina	<i>For the center's third year summer session of a child/youth education program.</i>	5,000
Springfield Library and Museum Association Springfield, Massachusetts	<i>To sponsor a seminar on Japanese culture for experienced docents, enabling them to conduct the museum's Japanese culture program for a wider audience.</i>	5,000
Staten Island Children's Museum Staten Island, New York	<i>For participatory exhibitions created for children.</i>	7,120
University Circle Cleveland, Ohio	<i>For a program extending the cultural and educational resources of six museums to a wider population in the Cleveland area.</i>	20,000
Valentine Museum Richmond, Virginia	<i>For the research and development of individual collection study units used for museum visits, participatory exhibits, loan boxes, travelling exhibits, and presentations to schools.</i>	5,450
Virginia Museum of Fine Arts Richmond, Virginia	<i>To produce a new presentation on specific aspects of the collection for each of the museum's orientation theaters.</i>	3,000
Walker Art Center Minneapolis, Minnesota	<i>For the art center's slide and video programs, and to develop "Monitor," a documentary video program.</i>	45,000
Wave Hill Bronx, New York	<i>For "Sculpture for the Wave Hill Landscape: The Artists' View," the sculpture garden's pilot arts education component.</i>	3,500
Western Association of Art Museums Oakland, California	<i>To provide assistance to all members of the association in making their facilities and programs fully accessible to the handicapped.</i>	5,000
Worcester Art Museum Worcester, Massachusetts	<i>To launch a teacher-training program for high school teachers in Worcester.</i>	9,410

Cooperative Programs

To promote cooperative endeavors—such as sharing of museum staff or permanent collections—between museums, groups of museums, museums and state or regional arts agencies or similar organizations.

Program funds: \$756,720

Alabama State Council on the Arts and Humanities Montgomery, Alabama	<i>For a museum coordinator and related costs.</i>	\$11,460
Alaska State Council on the Arts Anchorage, Alaska	<i>For a museum coordinator and related costs.</i>	27,240
Arizona Commission on the Arts and Humanities Phoenix, Arizona	<i>For a program of workshops and consultant visits in order to upgrade Arizona museums.</i>	6,370
Baltimore Museum of Art Baltimore, Maryland	<i>For the museum's statewide travelling exhibition program organized in cooperation with the Maryland Arts Council.</i>	19,500
Baltimore Museum of Art Baltimore, Maryland	<i>For the travelling exhibition program in cooperation with the Maryland Arts Council.</i>	18,000
Children's Museum of Denver Denver, Colorado	<i>For costs of sharing two exhibits developed by the museum with the Omaha Museum and the El Paso Children's Museum.</i>	7,000
Delaware State Arts Council Wilmington, Delaware	<i>For a museum coordinator and related costs.</i>	12,100
Fine Arts Council of Florida Tallahassee, Florida	<i>For a museum coordinator and related costs.</i>	17,350
Fuller Memorial, Trustees of the Brockton, Massachusetts	<i>To develop the next cooperative loan show between the Brockton Art Center and the Museum of Fine Arts in Boston.</i>	15,000
Fuller Memorial, Trustees of the Brockton, Massachusetts	<i>For cooperative programs between the Brockton Art Center and Boston's Museum of Fine Arts, including the loan of medieval materials from the Museum of Fine Arts.</i>	23,680
Gallery Association of New York State Hamilton, New York	<i>For the Art Transport Service which facilitates the exchange of works of art among some 250 public exhibiting museums and galleries in New York.</i>	45,000
Indianapolis Museum of Art Indianapolis, Indiana	<i>For the museum's statewide traveling exhibition program.</i>	38,770
Maine State Commission on the Arts and Humanities Augusta, Maine	<i>Continued support for the commission's statewide touring exhibition program, which is coordinated by Bowdoin College Museum of Art.</i>	20,000
Maine State Commission on the Arts and Humanities Augusta, Maine	<i>For a touring program of exhibitions organized by Maine's museums.</i>	33,920
Michigan Museums Association Detroit, Michigan	<i>For a museum coordinator and related costs.</i>	22,010
Mid-America Arts Alliance Kansas City, Missouri	<i>For a museum coordinator and related costs.</i>	24,530
Mid-America Arts Alliance Kansas City, Missouri	<i>For workshops and seminars to improve the technical expertise of museum staff members in the Mid-America region.</i>	10,300
Museum of New Mexico Santa Fe, New Mexico	<i>For a museum coordinator and related costs.</i>	23,820
Nelson Gallery Foundation Kansas City, Missouri	<i>For an exhibition of Chinese paintings from the collections of the Nelson Gallery and the Cleveland Museum of Art.</i>	77,400
Nevada, University of Reno, Nevada	<i>For a consortium on costume history to plan ways to share collection resources and implement educational programs.</i>	\$5,270

New York State Council on the Arts New York, New York	<i>For a museum coordinator and related costs.</i>	30,000
Ohio Foundation on the Arts Columbus, Ohio	<i>For an exhibition touring-transportation service for Ohio's museums, galleries, student centers, and libraries.</i>	30,000
Ohio Museums Association Cleveland, Ohio	<i>For a museum coordinator and related costs.</i>	13,000
Oregon Arts Commission Salem, Oregon	<i>For the visual arts resources program, which offers traveling exhibitions, artists workshops, and technical services and information for artists and arts organizations in the Northwest.</i>	17,500
Puerto Rican Culture, Institute of San Juan, Puerto Rico	<i>For an exhibition by the Fundacion Arqueologica e Historia de Puerto Rico of approximately 50 Egyptian sculptures drawn from the collections of the Brooklyn Museum.</i>	20,000
Rhode Island Historical Society Providence, Rhode Island	<i>For a museum coordinator and related costs.</i>	15,060
Rhode Island Historical Society Providence, Rhode Island	<i>For a museum coordinator and related costs.</i>	10,830
South Carolina Museum Commission Columbia, South Carolina	<i>For a museum coordinator and related costs.</i>	23,050
Southern Arts Federation Atlanta, Georgia	<i>For a visual arts touring program comprised of exhibitions organized by regional museums.</i>	25,000
Southern Federation of State Arts Agencies Atlanta, Georgia	<i>For a museum coordinator and related costs for the Southern Arts Federation.</i>	24,640
Southern Federation of State Arts Agencies Atlanta, Georgia	<i>For an exhibition touring service among the Southern Arts Federation's ten member states.</i>	30,000
Tennessee Arts Commission Nashville, Tennessee	<i>For a museum coordinator and related costs.</i>	21,150
Texas Commission on the Arts and Humanities Austin, Texas	<i>For a museum coordinator and related costs.</i>	24,650
Toledo Museum of Art Toledo, Ohio	<i>To share interpretations of American historical literature with the Edison Institute (Greenfield Village and the Henry Ford Museum).</i>	3,120
Virginia Museum of Fine Arts Richmond, Virginia	<i>For the museum's statewide arts system, which provides circulating arts programs to 31 chapter and affiliate organizations.</i>	10,000

Museum Purchase Plan

To encourage museums to purchase works in all media by living American artists. The category is designed to encourage museums to add to their collections of contemporary American art, expand public interest in current artistic expressions, and assist artists.

Program funds: \$830,000

Akron Art Institute Akron, Ohio	20,000	Birmingham, City of Birmingham, Alabama	10,000
Amigos del Museo del Barrio New York, New York	10,000	California, University of Berkeley, California	20,000
Arkansas Arts Center Foundation Little Rock, Arkansas	10,000	Columbus Museum of Arts and Crafts Columbus, Ohio	20,000
Atlanta Arts Alliance Atlanta, Georgia	20,000	Corcoran Gallery of Art Washington, D.C.	20,000

Corning Museum of Glass Corning, New York	20,000	Mint Museum of Art Charlotte, North Carolina	5,000
Dayton Art Institute Dayton, Ohio	20,000	Missouri, University of Columbia, Missouri	5,000
DeCordova and Dana Museum and Park Lincoln, Massachusetts	20,000	Museum of African American Art Los Angeles, California	5,000
Denver Art Museum Denver, Colorado	20,000	Museum Associates Los Angeles, California	10,000
Everson Museum of Syracuse and Onondaga County Syracuse, New York	10,000	Museum of Contemporary Art Chicago, Illinois	20,000
Fort Worth Art Association Fort Worth, Texas	20,000	Museum of Fine Arts Houston, Texas	20,000
Founders Society, Detroit Institute of Arts Detroit, Michigan	20,000	Nebraska Art Association Lincoln, Nebraska	10,000
Grand Rapids Art Museum Grand Rapids, Michigan	10,000	New Mexico State University, Regents of Las Cruces, New Mexico	5,000
Guggenheim (Solomon R.) Foundation New York, New York	20,000	North Carolina Central University Durham, North Carolina	15,000
Huntington Galleries Huntington, West Virginia	20,000	Oakland Museum Association Oakland, California	20,000
Huntsville Museum Board Huntsville, Alabama	15,000	Ohio State University Research Foundation Columbus, Ohio	20,000
Illinois State Museum Society Springfield, Illinois	5,000	Oklahoma Art Center Oklahoma City, Oklahoma	5,000
Indiana University Bloomington, Indiana	20,000	Pennsylvania Academy of Fine Arts Philadelphia, Pennsylvania	10,000
Indianapolis Museum of Art Indianapolis, Indiana	20,000	Plains Art Museum Moorhead, Minnesota	5,000
International Museum of Photography at George Eastman House Rochester, New York	10,000	St. Louis Art Museum St. Louis, Missouri	20,000
Iowa, University of Iowa City, Iowa	10,000	St. Louis County Department of Parks and Recreation St. Louis, Missouri	10,000
Kalamazoo Institute of Arts Kalamazoo, Michigan	10,000	San Antonio Museum San Antonio, Texas	20,000
Kansas, University of Lawrence, Kansas	20,000	San Francisco Museum of Art, Trustees of San Francisco, California	20,000
Kearney State College Kearney, Nebraska	10,000	Santa Barbara Museum of Art Santa Barbara, California	20,000
Kentucky, University of Lexington, Kentucky	5,000	Smith College Northampton, Massachusetts	10,000
Long Beach Museum of Art Long Beach, California	5,000	Storm King Art Center Mountainville, New York	20,000
Metropolitan Museum of Art New York, New York	20,000	Walker Art Center Minneapolis, Minnesota	20,000
Miami, University of Coral Gables, Florida	10,000	Western Washington State College Bellingham, Washington	25,000
Minneapolis Society of Fine Arts Minneapolis, Minnesota	20,000	Whitney Museum of American Art New York, New York	20,000

Special Exhibitions

To enable museums to organize special exhibitions and to borrow exhibitions organized by other museums.

Program funds: \$3,024,352

Akron Art Institute Akron, Ohio	<i>For "Dialogues," a series of small exhibitions of contemporary art.</i>	\$30,000
Akron Art Institute Akron, Ohio	<i>For "Dialogues."</i>	20,000
Alabama, University of University, Alabama	<i>For an exhibition documenting 19th-century architect, William Nichols.</i>	7,360
Allentown Art Museum Allentown, Pennsylvania	<i>For "Beyond Nobility," an exhibition of secular art produced in Italy during the early Renaissance.</i>	25,000
American Academy in Rome New York, New York	<i>For an exhibition of works by winners of the academy's Rome Prize.</i>	15,000
American Federation of Arts New York, New York	<i>For an exhibition of 75 works showing the most recent developments in art fabric.</i>	20,000
American Federation of Arts New York, New York	<i>For an exhibition of photographs taken in Japan from 1845-1905, jointly organized by the American Federation of Arts and the Japan House Gallery.</i>	25,000
American Federation of Arts New York, New York	<i>For an exhibition of 100 to 150 examples of American Southwest pottery spanning 1,300 years.</i>	38,260
American Federation of Arts New York, New York	<i>For an exhibition of Italian 19th-century drawings and watercolors.</i>	28,220
American Federation of Arts New York, New York	<i>For an exhibition of silver selected from the Garvan and related collections in the Yale University Art Gallery.</i>	45,940
Ames Society of the Arts Ames, Louisiana	<i>For an exhibition of contemporary British ceramics.</i>	4,440
Amigos del Museo del Barrio New York, New York	<i>For an exhibition of the work of painter/graphic artist Lorenzo Homar. This exhibition will be organized in cooperation with El Museo de Arte de Ponce in Puerto Rico.</i>	13,700
and/or service Seattle, Washington	<i>For a series of exhibitions, including an installation by Alice Aycock and several solo shows.</i>	7,460
Arizona Commission on the Arts and Humanities Phoenix, Arizona	<i>For a two-phase exhibition combining site-specific art works with Arizona's mining towns and open landscape.</i>	15,300
Art Institute of Chicago Chicago, Illinois	<i>For an exhibition of Greek vases from midwestern collections, including works from the Geometric through Classical periods.</i>	30,000
Art Institute of Chicago Chicago, Illinois	<i>For the museum's biennial exhibition of contemporary American painting and sculpture.</i>	9,000
Asia Society New York, New York	<i>For "The Ideal Image: The Gupta Sculptural Tradition and its Influence," an exhibition at Asia House Gallery of 90 objects in stone, bronze, and terracotta documenting the Gupta period (320-647 A. D.) in Indian history.</i>	30,000
Asia Society New York, New York	<i>For "Treasures from the Pietberg Museum," an exhibition at the Asia House Gallery of Asian art from Europe.</i>	35,000
Asia Society New York, New York	<i>For the exhibition "It Is Written: Calligraphy in the Arts of the Muslim World" at Asia House Gallery.</i>	25,000
Athenaeum of Philadelphia Philadelphia, Pennsylvania	<i>For an exhibition of drawings by Thomas U. Walter, a noted American architect of the 19th century.</i>	29,550
Atlanta Arts Alliance Atlanta, Georgia	<i>For an exhibition of work by Alan Sonfist at the High Museum of Art.</i>	3,640
Atlanta Arts Alliance Atlanta, Georgia	<i>For "James Herbert, A Retrospective Exhibition," consisting of 30 large-scale works by this contemporary Georgian artist at the High Museum of Art.</i>	4,630

Baltimore Museum of Art Baltimore, Maryland	<i>For an exhibition of prints by the French artist Theodore Chasseriau (1819-1856), with emphasis on his 16 etched illustrations for Shakespeare's Othello.</i>	10,000
Baltimore Museum of Art Baltimore, Maryland	<i>For the exhibition, "Barnett Newman: The Complete Drawings, 1944-1969."</i>	26,000
Birmingham, City of Birmingham, Alabama	<i>For "Man Ray: 1920-1950," an exhibition and film festival at the Birmingham Museum of Art documenting the influence of the American Surrealist, Man Ray, on photography.</i>	18,050
Brooklyn Institute of Arts and Sciences Brooklyn, New York	<i>To bring the Ben Nicholson retrospective, organized by the Albright-Knox Art Gallery in Buffalo, to the Brooklyn Museum.</i>	11,250
Brooklyn Institute of Arts and Sciences Brooklyn, New York	<i>To support the 21st National Print Exhibition, a national print survey consisting of two works each by 75 artists at the Brooklyn Museum.</i>	25,000
Brooklyn Institute of Arts and Sciences Brooklyn, New York	<i>To bring "The Victorian High Renaissance," organized by the Minneapolis Institute of Arts, to the Brooklyn Museum.</i>	20,000
Buffalo Fine Arts Academy Buffalo, New York	<i>For an exhibition at the Albright-Knox Art Gallery of paintings, drawings, and sculptures produced by contemporary American artist Richard Artshwager.</i>	20,000
Buffalo Fine Arts Academy Buffalo, New York	<i>For an exhibition at the Albright-Knox Art Gallery of Sonia Delaunay's work, including paintings from 1906-1970 as well as her designs for decorative arts and fashions.</i>	6,750
California State University Long Beach, California	<i>For "Jim Dine: New Drawings—The California Suite," a series of large drawings begun in 1975, representing a dramatic change in this American artist's work.</i>	13,190
California State University Long Beach, California	<i>For the "Nathan Oliveira Print Retrospective: 1949-1978," an exhibition of approximately 70 works selected from the artist's personal collection, to be accompanied by a catalogue.</i>	11,120
California, University of Berkeley, California	<i>For a sequential exhibition at the University Art Museum focusing on the works of Andre, Buren, and Irwin, known for their environmental installations.</i>	17,580
California, University of Berkeley, California	<i>For "Matrix," the University Art Museum's series of moderately scaled, one-person exhibitions of contemporary art.</i>	20,000
Carolina Art Association Charleston, South Carolina	<i>For an exhibition of works by black artists living and working in the southeastern United States.</i>	11,920
Center for Inter-American Relations New York, New York	<i>For a selection of prints and drawings from the collection of artist Rufino Tamayo, to run concurrently with the Guggenheim's retrospective of Tamayo's paintings.</i>	15,000
Center for Inter-American Relations New York, New York	<i>For an exhibition of Northwest Coast Indian art drawn from the collection of the American Museum of Natural History.</i>	42,850
Chicago Historical Society Chicago, Illinois	<i>For an exhibition to reveal the variety and high quality of ceramics and glass produced in Chicago between 1885 and 1930.</i>	28,870
Chinese Cultural Foundation of San Francisco San Francisco, California	<i>For an exhibition of Chinese graphic art from 1930 to the present.</i>	17,500
Chrysler Museum at Norfolk Norfolk, Virginia	<i>For an exploration of the initial experiences of exile and isolation of such artists as Piet Mondrian, Max Ernst, Yves Tanguy, Marcel Duchamp and others; and their adaptation or resistance to Americanization.</i>	14,860
Chrysler Museum at Norfolk Norfolk, Virginia	<i>For a retrospective on about 45 of the works by Tom Wesselman, an American "Pop" artist.</i>	14,260

Columbus Gallery of Fine Arts Columbus, Ohio	<i>For "The Admiring Spectator; George Bellows' Vision of America," an exhibition focusing on the artist's response to his environment.</i>	21,140
Corcoran Gallery of Art, Trustees of the Washington, D.C.	<i>To bring "Adolphe Monticelli," an exhibition organized by the Museum of Art, Carnegie Institute in Pittsburgh, to the Corcoran Gallery.</i>	21,480
Corcoran Gallery of Art, Trustees of the Washington, D.C.	<i>For an exhibition of 200 photographs of Manuel Alvarez Bravo.</i>	30,000
Cornell University Ithaca, New York	<i>To bring to the H.F. Johnson Museum of Art, the exhibition, "Beyond the Taj: Diversity in Indian Architecture," an overview of Indian architecture.</i>	16,000
Cornell University Ithaca, New York	<i>To bring the "Marguerite Wildenhain Retrospective," a comprehensive exhibition of 75 to 100 works by this Bauhaus-trained potter to the H.F. Johnson Museum of Art.</i>	10,000
Creative Time New York, New York	<i>To present the work of 15 contemporary artists at the U.S. Customs House on Bowling Green in Lower Manhattan.</i>	20,000
Cummer (DeEtte Holden) Museum Foundation Jackson, Florida	<i>For the George Inness Florida Exhibition, 28 canvases painted in Florida during the three years this 19th-century American landscape artist lived in Tarpon Springs.</i>	11,680
Dayton Art Institute Dayton, Ohio	<i>For "Robert Murray: Marquette to Monument," a retrospective exhibition of the work of this contemporary sculptor.</i>	25,000
Delaware Art Museum Wilmington, Delaware	<i>For "John Sloan and His Circle of American Illustrators," an exhibition of approximately 100 works from 1895 to 1950 by such artists as Sloan, George Luks, Maurice Prendergast, Stuart Davis, and George Bellows.</i>	18,160
Denver Art Museum Denver, Colorado	<i>To bring "The Art of Tibet," an exhibition organized by the American Federation of Arts, to Denver.</i>	11,010
Denver Art Museum Denver, Colorado	<i>To bring "Noguchi's Interior Landscapes," an exhibition organized by the Walker Art Center, to Denver.</i>	15,060
Denver Art Museum Denver, Colorado	<i>To bring "Northwest Coast Indian Art," organized by the Center for Inter-American Relations, to Denver.</i>	11,250
Drawing Center New York, New York	<i>For "Musical Manuscripts," an exhibition illustrating the variety of musical notation systems used by 20th-century composers.</i>	14,000
Dunlap Society Essex, New York	<i>For the planning of "Buildings for the Republic," an exhibition documenting the history of federal design and its impact on American architecture.</i>	17,500
Edmundson Art Foundation Des Moines, Iowa	<i>To bring "Drawings by Adolf Wolfli," an exhibition of 123 drawings by this self-taught Swiss artist, to the Des Moines Art Center.</i>	3,020
Everson Museum of Art of Syracuse and Onondaga County Syracuse, New York	<i>For the exhibition, "Ancient Roots, New Visions."</i>	6,400
Farnsworth (Lucy C.) Trust Rockland, Maine	<i>For a presentation of Louise Nevelson's sculpture in her hometown.</i>	23,290
Fort Worth Art Association Fort Worth, Texas	<i>In cooperation with three museums, Maria Nordman will be commissioned to design and install three separate works, each developed for an individual site in a different city in Texas.</i>	11,970
Franklin Institute Philadelphia, Pennsylvania	<i>For "Mathematics and the Arts," a survey exploring reciprocal interconnections.</i>	43,000
Gallery Association of New York Hamilton, New York	<i>For "The Classical Tradition of Rajput Painting," an exhibition organized by the Pierpont Morgan Library.</i>	11,350

Georgia, University of Athens, Georgia	<i>For "Michaelangelo Pistoletto: On Site Works" consisting of three separate installations at Rice University in Houston; the Commission for Cultural Affairs in Atlanta; and the University of Georgia.</i>	18,400
Grand Rapids Art Museum Grand Rapids, Michigan	<i>To organize "Five Artists/Five Technologies," an exhibition of works based on recent technology. Artists who will install their work in the museum will be: Peter Campus, video; Harriet Casdin-Silver, hologram; Paul Earls, laser; Otto Piene, light; Alejandro Sina, neon.</i>	20,000
Guggenheim (Solomon R.) Foundation New York, New York	<i>For a comprehensive survey of the work of Mark Rothko.</i>	100,000
Hammarckjold Plaza Sculpture Garden New York, New York	<i>For four exhibitions by Anthony Caro, Ned Smyth, Isamu Noguchi, and Alice Aycock.</i>	10,000
Harvard University Cambridge, Massachusetts	<i>For an exhibit on the contributions to contemporary art by Spanish architect Jose Luis Sert at the Carpenter Center for Visual Arts.</i>	18,000
Harvard University Cambridge, Massachusetts	<i>For "Wonders of the Age: Masterpieces of Early Safavi Painting," an exhibition of Iranian miniatures by major Safavi Court artists of the 16th century, to be shown at the Fogg Art Museum.</i>	50,000
Howard University Washington, D.C.	<i>For "Something To Keep You Warm," an exhibition of 35 quilts made by blacks from Mississippi.</i>	11,560
Hudson River Museum at Yonkers Yonkers, New York	<i>Contemporary American artist Robert Whitman will be commissioned to create works in the museum's galleries and in the adjacent planetarium.</i>	20,000
Hudson River Museum at Yonkers Yonkers, New York	<i>For "19th-Century American Landscape Painting," a scholarly exhibition examining the polarities in 19th-century American landscape painting.</i>	28,150
Indiana University Bloomington, Indiana	<i>For "Giovanni Domenico Tiepolo (1727-1804): Punchinello Drawings," an exhibition from private and public American collections.</i>	19,750
Institute for Architecture and Urban Studies New York, New York	<i>For "The Work of Wallace K. Harrison," the first evaluation of the work of this influential 20th-century architect.</i>	10,000
Institute of Contemporary Art Boston, Massachusetts	<i>For "Christo: The Urban Projects," a survey of this contemporary artist's urban projects.</i>	7,950
Institute of Contemporary Art Boston, Massachusetts	<i>For "Sam Francis: A Watercolor Retrospective," a survey of watercolors by this American artist produced during the past 20 years.</i>	9,580
Institute of Contemporary Art Boston, Massachusetts	<i>For "Boston Expressionism," focusing on the works of such artists as Hyman Bloom, Jack Levine, and Karl Zerbe.</i>	12,040
Institute of Contemporary Art Boston, Massachusetts	<i>For environmental installations by Rafael Ferrer.</i>	7,830
International Center of Photography New York, New York	<i>For "An Eye for Elegance—George Huyingen-Hueme," an exhibition of 200 photographs by this Russian-born fashion photographer.</i>	20,000
International Center of Photography New York, New York	<i>For "Lives in Photography," a review of the work and lives of 11 American photographers.</i>	20,000
International Exhibitions Foundation Washington, D.C.	<i>For an exhibition of 150 Japanese drawings from the 18th and 19th centuries.</i>	30,000
International Exhibitions Foundation Washington, D.C.	<i>For "Chatsworth: The Devonshire Inheritance," an exhibition of works of art from the collection of the Duke of Devonshire.</i>	50,000
International Exhibitions Foundation Washington, D.C.	<i>For "Old Master Drawings from the Ashmolean: The Eighteenth Century in England, France, Italy, and the Netherlands," a selection of 87 drawings from the Ashmolean Museum, Oxford.</i>	5,000

International Museum of Photography at George Eastman House Rochester, New York	For "The Photography of Felix Bonfils," an exhibition of 200 prints by one of the best known photographers in the Middle East in the 19th century.	20,000
Kansas, University of Lawrence, Kansas	For "The Graphic Art of Anders Zorn," an exhibition of approximately 75 prints.	11,090
La Jolla Museum of Contemporary Art La Jolla, California	For an exhibition of the works of Sol Lewitt.	12,700
La Jolla Museum of Contemporary Art La Jolla, California	For a long-term loan of 20 paintings and sculptures from the Sidney and Harriet Janis collection at the Museum of Modern Art augmented by 20 paintings from the Janis personal collection.	20,000
La Jolla Museum of Contemporary Art La Jolla, California	For an exhibition of paintings, drawings, and sculpture by Richard Artshwager.	20,000
Lake George Art Project Lake George, New York	For an exhibition of monumental sculpture in honor of David Smith.	17,500
Los Angeles Institute of Contemporary Art Los Angeles, California	For "New Acoustic Art and Music," an investigation of current acoustic research, nonelectronic instruments, and sculpture representing a merging of musical and art disciplines.	21,660
Lower Manhattan Cultural Council New York, New York	To install four art works at the historic monument, Castle Clinton, in New York City.	12,000
Mariner's Museum Newport News, Virginia	For "The Work of Edward Moran," the first retrospective exhibition.	5,000
Memphis, City of Memphis, Tennessee	To support "The Contemporary Black Craftsperson: Contributions and Directions," an exhibition of works in clay, fiber, metal, and wood at the Brooks Memorial Art Gallery.	6,000
Miami, University of Coral Gables, Florida	To bring "Contemporary American Photographic Works," organized by the Fine Arts Museum, Houston, to the Lowe Art Museum.	4,568
Mid-America Arts Alliance Kansas City, Missouri	For "Things Seen," an exploration of objective realism in the work of 20th-century American artists.	22,900
Milwaukee Art Center Milwaukee, Wisconsin	To plan an exhibition examining the lure of the circus as subject matter for art during the last 200 years.	2,000
Minnesota Landmarks St. Paul, Minnesota	For "Academic Architecture in Minnesota: 1880-1920."	16,500
Minnesota Landmarks St. Paul, Minnesota	For a comprehensive exhibition of the photographs of John Vachon.	11,500
Mississippi Art Association Jackson, Mississippi	To bring "Stella Since 1970," an exhibition organized by the Fort Worth Art Museum, to the Mississippi Museum of Art in Jackson.	12,500
Museum of Contemporary Art Chicago, Illinois	For an exhibition of 123 colored drawings by Swiss artist Adolf Wolfli (1864-1930).	5,000
Museum of Contemporary Art Chicago, Illinois	For the first comprehensive exhibition of the works of Vito Acconci.	10,000
Museum of Contemporary Art Chicago, Illinois	For the exhibition, "Ancient Roots, New Visions."	7,090
Museum of Contemporary Art Chicago, Illinois	To bring the Sol Lewitt exhibition, organized by the Museum of Modern Art, to Chicago.	12,670
Museum of Contemporary Art Chicago, Illinois	For "Installations," a three-year series of five exhibitions exploring the recent phenomena of artist's installations.	15,000
Museum of Fine Arts Boston, Massachusetts	A planning grant for "The Golden Age of Dutch Printmaking: 1588-1701," a proposed exhibition to consist of 225 prints by 110 artists documenting the development of Dutch printmaking.	29,300

Museum of Fine Arts of Houston Houston, Texas	<i>For "Patrick Henry Bruce (1881-1936)," the first retrospective of a major American artist of early modernism.</i>	48,770
Museum of Fine Arts of St. Petersburg St. Petersburg, Florida	<i>For an exhibition of 30 to 35 works by contemporary silversmiths working in hollowware.</i>	3,974
Museum of Modern Art New York, New York	<i>For an exhibition of 150 Ansel Adams photographs.</i>	30,000
Museum of New Mexico Santa Fe, New Mexico	<i>For a planning grant for an overview of Mayan art.</i>	5,000
Museum of the National Center of Afro-American Artists Boston, Massachusetts	<i>For an exhibition of prints and drawings by Afro-American artists.</i>	20,690
New Museum New York, New York	<i>For an exhibition which will focus on the work of approximately ten artists whose primary intent is to provide a "sensation, alteration of perceptual processes, or visual situation" rather than an object for viewing.</i>	15,000
New Museum New York, New York	<i>For an exhibition of the work of four artists who have developed outside the mainstream of contemporary American art.</i>	10,000
New York University New York, New York	<i>To plan an exhibition of the work of American expatriate Walter Gay (1856-1937) for the Grey Art Gallery and Study Center.</i>	3,000
New York University New York, New York	<i>For an exhibition of the work of British painters Edward Burra, Paul Nash, and Stanley Spencer at Grey Art Gallery.</i>	3,100
Newport Harbor Art Museum Newport Beach, California	<i>To bring "American Painting of the Seventies," organized by the Albright-Knox Art Gallery, to Newport Beach.</i>	6,350
Newport Harbor Art Museum Newport Beach, California	<i>For seven small-scale exhibitions.</i>	9,000
Newport Harbor Art Museum Newport Beach, California	<i>For "Rooms: Moments Remembered," an exhibition of four separate installations.</i>	6,800
Oakland Museum Association Oakland, California	<i>For an exhibition of works by Thomas Hill, one of the leading California landscape painters of the latter half of the 19th century.</i>	17,700
Otis Art Institute Los Angeles, California	<i>For the "Wallace Berman Retrospective," which will include 40 to 50 large collages, verifax and assemblage pieces, prints, posters, and two films.</i>	9,030
Pennsylvania State University University Park, Pennsylvania	<i>For "Bernard Leach, His Influence on 20th-Century English Artist Potters," an exhibition that will include approximately 100 works by this craftsman.</i>	2,000
Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania	<i>For an exhibition of the work of Richard Artshwager, contemporary American artist, at the Institute of Contemporary Art.</i>	20,000
Philadelphia Museum of Art Philadelphia, Pennsylvania	<i>For approximately 160 works from the collection of the late Anthony M. Clark, a scholar in 18th-century Roman painting.</i>	30,000
Phoenix Art Museum Phoenix, Arizona	<i>For "The Cubist Works of Diego Rivera," an exhibition of approximately 60 works by this Mexican artist.</i>	26,500
Pierpont Morgan Library New York, New York	<i>For an exhibition of Michelangelo's drawings from the British Museum.</i>	25,000
Plains Art Museum Moorhead, Minnesota	<i>For "Sculpture: Luis Jimenez," a selection of 15 to 20 sculptural works by this southwestern artist.</i>	6,500
Princeton University, Trustees of Princeton, New Jersey	<i>For "Van Dyck as Religious Artist," an exhibition tracing Anthony Van Dyck's (1599-1641) activities as a painter of sacred history, a subject largely neglected due to his reputation as a portraitist.</i>	27,750

New York, Research Foundation of the State University of Albany, New York	For " <i>Richard Stankiewicz: Sculpture 1953-1978</i> ," an exhibition of this sculptor's most important pieces.	28,880
New York, Research Foundation of the State University of Purchase, New York	For an exhibition at the Neuberger Museum surveying the use of music, language and acoustical phenomena in the visual arts.	40,000
Ringling (John and Mable) Museum of Art Foundation Sarasota, Florida	For " <i>Dutch Portraiture in the 17th Century</i> ," a survey of 17th-century Dutch portraiture through a variety of media including painting, sculpture, graphics, medals, glass, and tiles.	15,000
Ringling (John and Mable) Museum of Art Foundation Sarasota, Florida	For " <i>James Rosenquist: 1969-1979</i> ," a selection of works produced during the last decade by this "Pop" artist.	7,000
Rochester, University of Rochester, New York	For " <i>Golden Day and Silver Night: The Experience of Light in American Painting, 1865-1915</i> ."	20,080
Rochester, University of Rochester, New York	For planning " <i>At the Foot of the Garden: British Fairy Painting 1780-1914</i> ," an exhibition documenting the use of fairy imagery as a persistent theme in British painting.	2,000
Rutgers, the State University of New Jersey New Brunswick, New Jersey	For " <i>Vanguard American Sculpture: 1913-1939</i> ," consisting of approximately 90 sculptures and 20 drawings representing 40 artists.	30,030
St. Louis Art Museum St. Louis, Missouri	For " <i>Currents</i> ," a series of continuing, flexible exhibitions of contemporary art with no preconceived restrictions of media, location, or timing.	15,000
St. Louis Art Museum St. Louis, Missouri	For " <i>Roy Lichtenstein 1969-1979</i> ," a reappraisal of this artist's recent work.	2,000
St. Louis Art Museum St. Louis, Missouri	For " <i>Form and Freedom: Northwest Coast Indian Art</i> ," a selection of 100 Northwest Coast Indian sculptures and weavings selected from the de Menil collection in Houston.	7,000
St. Louis Art Museum St. Louis, Missouri	To bring " <i>It Is Written: Calligraphy and the Arts of the Muslim World</i> ," an exhibition organized by the Asia House Gallery, to St. Louis.	15,000
San Antonio Museum Association San Antonio, Texas	For an exhibition examining realism in American painting and sculpture created during the past 15 years.	25,000
San Antonio Museum Association San Antonio, Texas	For the exhibition, " <i>Ancient Roots, New Visions</i> " at the Witte Memorial Museum, with a supplement entitled " <i>Visions Nuevas en Tejas</i> ."	5,500
San Francisco Museum of Art, Trustees of San Francisco, California	For " <i>Edward Ruscha: A Retrospective</i> ," approximately 150 works in all media documenting this California artist's position in contemporary art.	20,350
San Francisco Museum of Art, Trustees of San Francisco, California	For an exhibition of work by George Segal, organized by the Walker Art Center.	18,700
Seattle Art Museum Seattle, Washington	For " <i>Japanese Painting from the 15th to the 19th Century in the Sanso Foundation Collection</i> ," a comprehensive cross-section of extensive private collections of Japanese painting.	22,810
Sheboygan Arts Foundation Sheboygan, Wisconsin	For " <i>Reverse Painting on a Transparent Support</i> ," a survey of historical and contemporary reverse painting on transparent materials, an unfamiliar and sparsely documented technique.	19,600
Southern California, University of Los Angeles, California	For " <i>The Persistence of Illusion</i> ," an exhibition examining contemporary illusionistic painting, sculpture, and film.	20,000
Toledo Museum of Art Toledo, Ohio	For " <i>Masterpieces of Dutch Silver: 1580-1825</i> ," an international loan exhibition.	75,000
Virginia Museum of Fine Arts Richmond, Virginia	For " <i>Chatsworth: The Devonshire Inheritance</i> ," organized by the International Exhibitions Foundation.	10,000

Wadsworth Atheneum Hartford, Connecticut	<i>For "Matrix," a program consisting of approximately 16 exhibitions and installations, each designed to respond to current trends, styles, themes, and attitudes in contemporary art.</i>	20,000
Walker Art Center Minneapolis, Minnesota	<i>For "Viewpoints," a one-year program of small-scale, one-artist exhibitions.</i>	30,000
Walker Art Center Minneapolis, Minnesota	<i>For "William T. Wiley: Twelve Years," an exhibition of the paintings, drawings, and constructions by this California artist.</i>	47,000
Wave Hill Bronx, New York	<i>For "Sculpture for the Wave Hill Landscape," an exhibition of the work of a group of contemporary sculptors concerned with the expression of the environment.</i>	20,000
Wellesley College Wellesley, Massachusetts	<i>For "Salvator Rosa in America," an exhibition tracing the influence of Rosa's work on American painting.</i>	22,000
Wesleyan University Middletown, Connecticut	<i>For three exhibitions: "Prints and Drawings by Joseph Pennel"; "Philip Pearlstein: Drawing to Print to Painting"; "Prints by Armand Seguin and the School of Pont-Aven."</i>	15,000
Western Association of Art Museums Oakland, California	<i>For "Prints: New Points of View," a touring exhibition of 60 prints by 30 artists.</i>	6,890
Western Association of Art Museums Oakland, California	<i>For "California Landscape Painting," 30 paintings selected from the collections of the Oakland and Pioneer Museums and a San Francisco collector.</i>	7,580
Whitney Museum of American Art New York, New York	<i>For "Marsden Hartlen," a retrospective exhibition examining all aspects of this American artist's work.</i>	75,000
Whitney Museum of American Art New York, New York	<i>For an exhibition of 82 works by the American painter Cy Twombly.</i>	65,000
Whitney Museum of American Art New York, New York	<i>For "New Representational Painting," an exhibition exploring ways in which a number of contemporary artists use representational imagery in a non-realist style of painting.</i>	40,000
Wilmington Society of Fine Arts Wilmington, Delaware	<i>For "The Work of Edward Moran," the first retrospective exhibition of works by this 19th-century American painter.</i>	9,700
Worcester Art Museum Worcester, Massachusetts	<i>For "Fifty 17th-Century Dutch Paintings from Private Collections in New England."</i>	17,840
Wright State University Dayton, Ohio	<i>For "Three Artists," an exhibition of outdoor sculpture by Peter Gourfain, Tom Doyle, and Andrew Leicester in cooperation with the University Gallery, Ohio State University.</i>	12,000

Utilization of Museum Collections

To install collections formerly in storage or recently acquired or to more effectively display artifacts already on view.

Program funds: \$1,006,380
 Treasury funds: \$75,000
 Private gifts: \$75,000

American Crafts Council New York, New York	<i>To install 130 ceramic pieces in the permanent collection.</i>	\$2,500
American Museum of Natural History New York, New York	<i>To install the permanent collection of Tibetan religious art, ritual objects, and ethnological material.</i>	56,000
Arizona, University of Tucson, Arizona	<i>For an exhibition of works by artists from California, Arizona and New Mexico who were supported by the WPA Federal Arts Project.</i>	25,060

Bowdoin College, President and Trustees of Brunswick, Maine	<i>For a conservation exhibition at the Museum of Art to dramatize the need for climate control.</i>	6,160
Brooklyn Institute of Arts and Sciences Brooklyn, New York	<i>To reinstall in the Brooklyn Museum the 18th-century period rooms.</i>	75,000
Buffalo State College Foundation Buffalo, New York	<i>For an exhibition of works by Charles Burchfield to travel to schools and other facilities.</i>	10,000
California, University of Los Angeles, California	<i>To exhibit examples from the recently acquired collection of dowry materials from Kutch, a remote region in north-west India.</i>	18,450
Chester County Historical Society West Chester, Pennsylvania	<i>For the reinstallation of collections in the renovated museum building.</i>	10,000
Cincinnati Museum Association Cincinnati, Ohio	<i>For the reinstallation of the Cincinnati Art Museum's Near and Far Eastern Collection.</i>	75,000
Corcoran Gallery of Art Washington, D.C.	<i>For an exhibition of the graphic work of George Biddle (1885-1973); a painter, printmaker, muralist, and writer.</i>	9,140
Corcoran Gallery of Art Washington, D.C.	<i>For an exhibition entitled "Contemporary Figure Drawing and the Academic Tradition."</i>	10,010
Essex Institute Salem, Massachusetts	<i>To move collections from the portrait gallery to the main museum, Plummer Hall.</i>	7,920
Fine Arts Museums Foundation San Francisco, California	<i>To integrate the decorative arts collections of the de Young Memorial Museum and the California Palace of the Legion of Honor.</i>	13,000
Franklin Institute Philadelphia, Pennsylvania	<i>To prepare the Wright Brothers' collection for study and for exhibition.</i>	18,000
Guggenheim (Solomon R.) Foundation New York, New York	<i>To prepare a circulating exhibition of 60 to 70 Kandinsky watercolors and gouaches from the museum's collection and the Hilda Rebay Foundation Collection.</i>	41,630
Huntington (Henry E.) Library and Art Gallery San Marino, California	<i>For the installation of the Green collection of European art.</i>	17,500
Litchfield Historical Society Litchfield, Connecticut	<i>To build permanent security display cases.</i>	3,250
Metropolitan Museum of Art New York, New York	<i>For the installation of 13 period rooms, ranging from 1700 to the early 20th-century, in the American wing of the museum.</i>	100,000
Michigan, University of Ann Arbor, Michigan	<i>To remodel the Museum of Art's exhibition and study/storage areas.</i>	24,500
Mississippi Art Association Jackson, Mississippi	<i>To install a Graphics Study Center.</i>	12,000
Museum of Fine Arts Boston, Massachusetts	<i>For an exhibition of 70 French paintings of the 19th and early 20th centuries to travel to the High Museum of Art and the Denver Art Museum.</i>	80,000
Museum of Fine Arts Boston, Massachusetts	<i>To install changing collections of art objects in a Faneuil Hall Marketplace building while successive museum galleries will be closed for the installation of climate control systems.</i>	200,000
Museum of Modern Art New York, New York	<i>For an exhibition from the collection focusing on the decade 1919-1929.</i>	75,000
Peabody Museum of Salem Salem, Massachusetts	<i>To install a temporary exhibit of Japanese netsuke from the museum's collection of 742 pieces.</i>	12,700
Philadelphia Museum of Art Philadelphia, Pennsylvania	<i>For development of the museum's textile, tapestry, and costume collection into a study/storage area.</i>	TF 75,000 PG 75,000
Pierpont Morgan Library New York, New York	<i>For an exhibition of Dutch and Flemish drawings of the 17th century.</i>	15,000

Religious Communities for the Arts New York, New York	<i>To prepare for circulation a collection of paintings by 20th-century Black artists.</i>	15,000
Rochester, University of Rochester, New York	<i>To reinstall the Memorial Art Gallery's collection of classical antiquities.</i>	3,000
Utah, University of Salt Lake City, Utah	<i>For a travelling exhibition, "A French Balloonist Visits America: 1886-1893," a series of pencil drawings by Albert Tissandieu (1839-1906), artist, writer, scientist, and diplomat.</i>	6,500
Vermont, University of Burlington, Vermont	<i>To hire a design consultant to devise a modular exhibit system for the Robert Hull Fleming Museum.</i>	7,240
Virginia Museum of Fine Arts Richmond, Virginia	<i>To install two late Phrygian architectural friezes.</i>	6,000
Ward Foundation Salisbury, Maryland	<i>For the installation of the college's collection of North American decoys and decorative bird carvings.</i>	10,000
Wesleyan University Middleton, Connecticut	<i>To construct exhibition cases in the main corridor of the Davison Art Center for the installation of prints and drawings.</i>	6,250
Western Association of Art Museums Oakland, California	<i>For a travelling exhibition of 55 photographs from the San Francisco Museum of Modern Art.</i>	7,200
Western Association of Art Museums Oakland, California	<i>For a travelling exhibition entitled "Artists' Portraits and Self Portraits," a condensed version of a 1977 exhibition at the California Palace of the Legion of Honor.</i>	7,210
Whitney Museum of American Art New York, New York	<i>For an exhibition of Edward Hopper's prints and illustrations emphasizing the artist's early career.</i>	15,000
Wilmington Society of Fine Arts Wilmington, Delaware	<i>For a traveling exhibition entitled "Thirty Objects from the Permanent Collection of Crafts," of the Delaware Art Museum.</i>	5,160

Catalogue

To document permanent collections or to publish catalogues or handbooks on collections.

Program funds: \$1,197,670

Arizona, University of Tucson, Arizona	<i>To catalog the Center for Creative Photography's American collection dating from 1840 to the present.</i>	\$15,000
Art Institute of Chicago Chicago, Illinois	<i>To document the textile collection of 7,000 items.</i>	30,500
Baltimore Museum of Art Baltimore, Maryland	<i>For a catalogue of Italian paintings from the 14th to the late 18th century.</i>	15,000
Boston Athenaeum, Proprietors of the Boston, Massachusetts	<i>To catalog the print and photography collection.</i>	10,440
California, University of Santa Barbara, California	<i>For a catalogue of the architectural collection.</i>	20,660
California, University of Los Angeles, California	<i>For a catalogue of the Museum of Cultural History's dowry materials from Kutch, a remote region in north-west India.</i>	15,000
Carnegie Institute Pittsburgh, Pennsylvania	<i>For computerizing catalogue information on the ethnology collections.</i>	24,720
Carolina Art Association Charleston, South Carolina	<i>For a catalogue of the Gibbes Art Gallery's miniature portrait collection.</i>	13,000
Children's Museum Boston, Massachusetts	<i>For a pilot computerization project cataloguing 40,000 cultural artifacts.</i>	6,000

Chrysler Museum at Norfolk Norfolk, Virginia	<i>For a catalogue of the 10,000-piece glass collection.</i>	9,110
Colonial Williamsburg Foundation Williamsburg, Virginia	<i>For the first volume of catalogues on various folk arts.</i>	85,000
Colorado Springs Fine Arts Center Colorado Springs, Colorado	<i>For a catalogue of the Guatemalan textile collection.</i>	20,000
Corcoran Gallery of Art Washington, D.C.	<i>For two catalogues to accompany exhibitions, "Contemporary Figure Drawing and the Academic Tradition" and "The Graphic Work of George Biddle."</i>	7,010
Currier Gallery of Art Manchester, New Hampshire	<i>For a guide to the gallery's collections.</i>	10,050
Dartmouth College, Trustees of Hanover, New Hampshire	<i>For a catalogue to accompany an exhibition of selected works acquired since 1974.</i>	6,000
Denver Art Museum Denver, Colorado	<i>For a handbook of the museum's permanent collection.</i>	30,000
Field Museum of Natural History Chicago, Illinois	<i>For computerized catalogue data retrieval, known as "linked vocabulary."</i>	15,610
Field Museum of Natural History Chicago, Illinois	<i>For a catalogue of approximately 1,500 specimens of land and sea mammal hunting equipment collected from the Kotzabue Sound region in Alaska.</i>	9,190
Fine Arts Society of San Diego San Diego, California	<i>For an updated catalogue of the permanent collection.</i>	15,000
Founders Society, Detroit Institute of Arts Detroit, Michigan	<i>For a catalogue of 148 early Italian paintings (13th to 16th centuries).</i>	14,800
Founders Society, Detroit Institute of Arts Detroit, Michigan	<i>For a pilot computerized cataloguing operation which will improve management of the collection at the institute.</i>	75,720
Founders Society, Detroit Institute of Arts Detroit, Michigan	<i>For a catalogue of 70 works in the German Expressionist collection.</i>	10,000
Guggenheim (Solomon R.) Foundation New York, New York	<i>For a catalogue of the Peggy Guggenheim Collection.</i>	21,910
Harvard University Cambridge, Massachusetts	<i>To computerize the museum's existing records, currently 278,000 entries.</i>	20,000
Harvard University Cambridge, Massachusetts	<i>For the second volume in a series of handbooks on the Fogg Art Museum's permanent collection, featuring the drawing collection.</i>	10,850
Hebrew Union College Los Angeles, California	<i>For the documentation of 4,000 prints and drawings from the Skirball Museum's collection.</i>	8,610
Hillsborough County Department of Museums Tampa, Florida	<i>For a visiting specialist to catalogue, photograph, and further document the Newell Ethnological Collection.</i>	2,810
Huntington Galleries Huntington, West Virginia	<i>For a catalogue of the Herman P. Dean Collection of Arms.</i>	12,000
Indiana University Bloomington, Indiana	<i>For a catalogue of the most important works in the permanent collection.</i>	20,000
Iowa State Historical Society Iowa City, Iowa	<i>To catalog the Keyes Collection of Native American artifacts.</i>	20,000
Kansas, University of Lawrence, Kansas	<i>For a catalogue of European and American sculpture.</i>	7,230
La Jolla Museum of Contemporary Art La Jolla, California	<i>To catalogue the museum's collection of 150 objects from various Fluxus artists, including Ben Vautier, Christo, Robert Watts, and George Brecht.</i>	5,400

La Salle College Philadelphia, Pennsylvania	<i>To continue cataloguing and photographing the collection of paintings, drawings, prints, watercolors, rare Bibles, and books.</i>	7,660
Madison Art Center Madison, Wisconsin	<i>For a handbook of the permanent collection.</i>	7,000
Madison Historical Society Madison, Wisconsin	<i>To catalog the undocumented portion of the decorative arts collection.</i>	2,700
Maryland Historical Society Baltimore, Maryland	<i>For a catalogue of the furniture collection of over 700 pieces.</i>	14,000
Massachusetts Historical Society Boston, Massachusetts	<i>For a catalogue of the portrait collection.</i>	15,000
McNay Art Institute San Antonio, Texas	<i>For a catalogue of the entire collection.</i>	14,000
Mexican Museum San Francisco, California	<i>For a catalogue of the permanent collection.</i>	4,850
Minneapolis Society of Fine Arts Minneapolis, Minnesota	<i>For a catalogue of the Minneapolis Institute of Arts' photography collection.</i>	29,270
Minnesota, University of Minneapolis, Minnesota	<i>For a catalogue of the University Gallery's American paintings and sculpture collection.</i>	29,990
Mint Museum of Art Charlotte, North Carolina	<i>To complete the catalogue for porcelain and the English pottery-ware segment of the Delhom Collection.</i>	15,800
Missouri, University of Columbia, Missouri	<i>For a handbook of 150 selections from the 7,000 objects in the Museum of Art and Archaeology's collection.</i>	16,520
Missouri, University of Columbia, Missouri	<i>For a catalogue of Indian sculpture of the Gandrahan school using 20 decorative objects and nine heads from the Museum of Art and Archaeology's collection.</i>	7,800
Museum Associates Los Angeles, California	<i>For a catalogue of 2,000 works of art in the Los Angeles County Museum of Art entitled, Ancient Art of the Asian Steppes and Highlands: The Nasli M. Heeramaneck Collection, Gift of the Ahmanson Foundation.</i>	41,720
Museum of Contemporary Art Chicago, Illinois	<i>For a catalogue of the permanent collection.</i>	7,320
Museum of Fine Arts Boston, Massachusetts	<i>For a catalogue of the American sculpture collection.</i>	30,000
Museum of Modern Art New York, New York	<i>For a catalogue of the American drawing collection.</i>	25,000
Museum of New Mexico Santa Fe, New Mexico	<i>To catalog by computer the Girard Collection of folk art at the Museum of International Folk Art.</i>	25,000
Museums at Stony Brook Stony Brook, New York	<i>For a catalogue of the decoy collection of 278 shorebird and duck decoys.</i>	15,000
Native American Center for the Living Arts Niagara Falls, New York	<i>To complete cataloguing of the archaeological, historic, and contemporary arts and crafts of the Native American cultures.</i>	20,000
New York University New York, New York	<i>To videotape interviews with ten artists, whose works are in the collection.</i>	6,150
Oregon Historical Society Portland, Oregon	<i>To catalogue and prepare for public use 40,000 historic photographs.</i>	28,150
Oswego County Historical Society Oswego, New York	<i>To catalogue the society's collection.</i>	8,500
Peabody Museum of Salem Salem, Massachusetts	<i>For a catalogue of the collection of 742 Japanese Netsuke.</i>	13,510
Pennsylvania, University of Philadelphia, Pennsylvania	<i>To inventory and computerize information on approximately four million specimens in the collection.</i>	30,000

Philadelphia Museum of Art Philadelphia, Pennsylvania	<i>For a catalogue of the collection of English paintings dating before 1900.</i>	10,500
Pierpont Morgan Library New York, New York	<i>For a catalogue of the most significant of the 128 seventeenth-century Dutch and Flemish drawings in the collection to accompany a touring exhibition.</i>	14,100
San Francisco Museum of Modern Art San Francisco, California	<i>To inventory and document the museum's entire painting and sculpture collection.</i>	22,000
Santa Barbara Museum of Art Santa Barbara, California	<i>To publish a catalogue of the Preston Morton Collection of American Art.</i>	18,250
Seattle Art Museum Seattle, Washington	<i>For documentation of the Egyptian art collection in the format approved by the First International Congress of Egyptology.</i>	15,000
Southern California, University of Los Angeles, California	<i>To re-catalog the collection of 1,200 objects into a standardized data system.</i>	4,260
Virginia Museum of Fine Arts Richmond, Virginia	<i>For a catalogue of the Sydney and Frances Lewis Contemporary Art Fund Collection, including 46 works by young American painters and sculptors.</i>	10,000
Walters Art Gallery Baltimore, Maryland	<i>For a catalogue of the jewelry collection, consisting of 1,500 objects dating from 3000 B.C. to 1920.</i>	35,000
Walters Art Gallery Baltimore, Maryland	<i>For a catalogue of the 19th-century paintings.</i>	35,000
Wilmington Society of Fine Arts Wilmington, Delaware	<i>For a catalogue to accompany a touring show entitled "Thirty Objects from the Permanent Collection of Crafts."</i>	1,250
Wisconsin, University of Madison, Wisconsin	<i>To photograph the Elvehjem Art Center's collection of approximately 2,700 objects.</i>	10,750
Wooster, College of Wooster, Ohio	<i>To document the collection of classical pottery.</i>	10,000
Yale University New Haven, Connecticut	<i>For a catalogue of the art gallery's collection of the Societe Anonyme.</i>	60,000

Visiting Specialists

To enable museums to engage outside consultants for such projects as fundraising, collection research, and public relations activities.

Program funds: \$181,600

Allentown Art Museum Allentown, Pennsylvania	<i>For a visiting scholar to conduct research for an exhibition on domestic art in Italy during the early Renaissance.</i>	\$3,250
Amigos del Museo del Barrio New York, New York	<i>To engage a specialist to conduct membership and corporate fund-raising drives.</i>	10,000
Arizona Historical Society Tucson, Arizona	<i>For a specialist to catalogue the ceramic collection.</i>	6,000
Bishop Museum Honolulu, Hawaii	<i>For a development consultant to plan a fund-raising campaign.</i>	10,000
Buffalo Fine Arts Academy Buffalo, New York	<i>For two museum educators to study the role of the Albright-Knox Art Gallery's education department.</i>	5,390
Buffalo Society of Natural Sciences Buffalo, New York	<i>To hire a graphic designer to develop an overall theme for all the printed materials at the Buffalo Museum of Science.</i>	2,000
Carnegie Institute Pittsburgh, Pennsylvania	<i>To hire four visiting specialists to examine the Museum of Art's two education programs for children: the "Imaginarium" and "ARTexpress."</i>	5,000

Corcoran Gallery of Art Washington, D.C.	<i>For a fund-raising program directed toward the estimated 50,000 alumni of the Corcoran School of Art.</i>	7,500
Gallery Association of New York State Hamilton, New York	<i>For a development campaign to diversify sources of income.</i>	7,500
Gardner (Isabella S.) Museum Boston, Massachusetts	<i>To hire a visiting specialist to study and catalogue the museum's collection of European textiles.</i>	8,070
Harvard University Cambridge, Massachusetts	<i>For a visiting specialist to research for an exhibition of the work of Gabriele Muntzer.</i>	9,240
Independent Curators Washington, D.C.	<i>To hire a management and fundraising specialist for one year.</i>	12,000
Indiana University Bloomington, Indiana	<i>For a visiting specialist to evaluate seven pieces of Medieval and Renaissance furniture.</i>	460
International Museum of Photography at George Eastman House Rochester, New York	<i>For computer programmer to simplify the procedures for computer cataloguing.</i>	1,000
Kansas, University of Lawrence, Kansas	<i>For a visiting specialist to catalogue the nearly 2,000 Japanese woodblock prints in the Spencer Museum of Art's holdings.</i>	2,500
Michigan, University of Ann Arbor, Michigan	<i>To prepare a publication on the Kelsey Museum of Archaeology's collection of pottery from Karanis, Egypt.</i>	4,000
Mint Museum of Art Charlotte, North Carolina	<i>For a guest curator to establish preservation and restoration methods, and outline a course for future acquisitions for the costume collection.</i>	4,680
Mint Museum of Art Charlotte, North Carolina	<i>To engage an architectural firm to recommend conversion plans for accessibility for the handicapped.</i>	1,500
Municipal Museum of the City of Baltimore Baltimore, Maryland	<i>To hire a visiting specialist to conduct research for an exhibition at the Peale Museum, of Robert Mills and his Baltimore contemporaries.</i>	2,190
New York State Historical Association Cooperstown, New York	<i>Support for a development officer, fundraising consultant, and advertising costs.</i>	10,000
Pennsylvania, University of Philadelphia, Pennsylvania	<i>For a visiting specialist to continue research of Mayan Hieroglyphic writing.</i>	12,000
Pennsylvania, University of Philadelphia, Pennsylvania	<i>For a specialist to research the University Museum's collection of Mayan art.</i>	14,910
San Antonio Museum Association San Antonio, Texas	<i>For a specialist to evaluate the Witte Memorial Museum's collection of textiles.</i>	4,000
Santa Barbara Museum of Art Santa Barbara, California	<i>To engage a graphic designer for exhibition and permanent signage.</i>	8,370
Vermont Council on the Arts Montpelier, Vermont	<i>For a specialist to study the program and development potential of the Bundy Art Gallery.</i>	8,250
Vermont Council on the Arts Montpelier, Vermont	<i>For a plan assessing the best use of the collection in the Vermont State House building.</i>	8,870
Virginia Museum of Fine Arts Richmond, Virginia	<i>For an expert to upgrade exhibition lighting.</i>	1,420
Wilmington Society of the Fine Arts Wilmington, Delaware	<i>For a specialist to catalogue the Delaware Art Museum's collection of John Sloan material.</i>	6,000
Winterthur (Henry Francis du Pont) Museum Winterthur, Delaware	<i>For a study of traffic flow at the museum and its surrounding 960 acres.</i>	5,500

Fellowships for Museum Professionals

To enable museum staff members to take leaves of absence of up to one year for independent study, research, travel, or other activities that contribute to their professional development.

Program funds: \$75,440

Beebe, Mary L. Portland, Oregon	\$10,000	Kajitani, Nobuko New York, New York	\$6,000
Brady, Jeremiah D. New York, New York	3,440	Kozloff, Arielle P. Cleveland, Ohio	5,800
Gealt, Adelheid M. Bloomington, Indiana	4,130	Lakwete, Angela New York, New York	6,000
Hartwell, Dare Myers Minneapolis, Minnesota	9,620	Moore, Russell J. Long Beach, California	1,010
Herrmann, John J. Boston, Massachusetts	4,160	Sparks, Esther Chicago, Illinois	6,510
Heyman, Therese Thau Oakland, California	4,380	Watson, Wendy M. South Hadley, Massachusetts	2,930
Jones, Mary K. Tallahassee, Florida	1,460	Wheelock, Arthur K. Washington, D.C.	10,000

Museum Training

To assist museums and universities in training museum professionals and technicians through college-level programs, internships, and apprenticeships.

Program funds: \$588,070

Art Institute of Chicago Chicago, Illinois	<i>For an intern position in the American art department.</i>	\$ 6,680
Boston University Boston, Massachusetts	<i>To enable five students to intern at four area museums: Boston Museum of Fine Arts, the Essex Institute, the Merrimack Valley Textile Museum, and the Society for the Preservation of New England Antiquities.</i>	42,120
California State University Long Beach, California	<i>For one student in the Museum Studies Certificate Program.</i>	3,000
Carnegie Institute Pittsburgh, Pennsylvania	<i>For two one-year internships in collection management, exhibit design and preparation, and museum education.</i>	20,000
Delaware Art Museum Wilmington, Delaware	<i>For one intern to work in exhibitions, permanent collections, interpretation, administration, and research.</i>	6,740
Field Museum of Natural History Chicago, Illinois	<i>To support the museum's internship program in its Department of Anthropology for five college and beginning graduate students.</i>	13,760
Friends of the Neuberger Museum Purchase, New York	<i>For two internships in museum education at the Neuberger Museum, in cooperation with New York University and Bank Street College of Education.</i>	23,310
George Washington University Washington, D. C.	<i>For museum practitioner seminars in connection with the university's master of arts in teaching-museum education program.</i>	5,000
Guggenheim (Solomon R.) Foundation New York, New York	<i>For the museum's intern program.</i>	8,000
Guggenheim (Solomon R.) Foundation New York, New York	<i>For the museum's curatorial fellowship program, in which one fellow participates in the organization and preparation of exhibitions.</i>	11,000

Illinois, University of Urbana, Illinois	<i>For the four-semester graduate program in museum studies, including stipends for four interns.</i>	20,100
Maine Maritime Museum Bath, Maine	<i>For training museum technicians in the collection, preservation, and presentation of maritime skills.</i>	16,530
Michigan, University of Ann Arbor, Michigan	<i>To support the graduate program in museum practice which includes three or four academic terms at the university and an eight-to-ten month internship.</i>	65,350
Museum Associates Los Angeles, California	<i>For the internship program at the Los Angeles County Museum of Art, in which two interns receive special training in their respective fields of interest.</i>	14,330
Museum of Fine Arts Boston, Massachusetts	<i>For five one-year internships.</i>	58,800
Museum of Modern Art New York, New York	<i>For the technical apprenticeship program, which provides training in exhibition preparation and production.</i>	24,250
Museum of Modern Art New York, New York	<i>For two curatorial interns in the Department of Prints and Photography, and two interns to work in the public information office and the library.</i>	55,000
New York University New York, New York	<i>For the training program at the Institute of Fine Arts.</i>	10,000
New York University New York, New York	<i>For the Institute of Fine Arts' museum training program.</i>	60,000
Philadelphia Museum of Art Philadelphia, Pennsylvania	<i>For two intern positions for the second year of training in the department of prints, drawings and photographs.</i>	18,500
Siouxland Heritage Museums Sioux Falls, South Dakota	<i>For a one-year internship.</i>	7,960
Smith College Northampton, Massachusetts	<i>For the Museum of Art's intern training program for candidates for the master's degree in art history.</i>	13,200
Walker Art Center Minneapolis, Minnesota	<i>For two intern positions in the training program.</i>	22,000
Western Association of Art Museums Oakland, California	<i>For a four-week training program under the auspices of the Museum Management Institute providing management training for 30 supervisory staff members from American institutions.</i>	56,250
Yale University New Haven, Connecticut	<i>For field trips to neighboring museums for students enrolled in the museum training course.</i>	4,500

Conservation

Includes three sub-categories: *Conservation of Collections* assists museums in the implementation of conservation treatment for permanent collections. *Conservation Training* assists workshops, training centers, and internship programs to train conservation professionals. *Regional Conservation Centers* receive assistance for their formation or expansion.

Program funds: \$1,277,190

Conservation of Collections

Anniston Museum of Natural History Anniston, Alabama	<i>To repair and strengthen two mummies from the Ptolemaic Period that have been displayed at the museum for 50 years.</i>	\$7,200
Baltimore Museum of Art Baltimore, Maryland	<i>To treat seven Italian paintings on wood panels dating from the 14th to the late 18th century.</i>	5,900
Blanden Art Gallery Fort Dodge, Iowa	<i>To restore paintings and art works on paper.</i>	10,000

Bowdoin College, President and Trustees of Brunswick, Maine	<i>For the first phase of a three-year effort to conserve the collection of American and European paintings.</i>	6,430
Brooklyn Institute of Arts and Sciences Brooklyn, New York	<i>To purchase equipment for the conservation of 12 rare costumes and textile panels, and to initiate a textile conservation program at the Brooklyn Museum.</i>	20,000
Buffalo Fine Arts Academy Buffalo, New York	<i>To restore 14 prints and drawings, including works by Renoir, Maillol, Dufy, and Toulouse-Lautrec.</i>	3,040
Butler Institute of American Art Youngstown, Ohio	<i>To preserve four paintings by Robert W. Vonnoh, Ralph Earl, Moses Billings, and Paul Weber.</i>	5,000
California Historical Society San Francisco, California	<i>To restore approximately 200 nineteenth-century California lithographs, and to stabilize and re-mat other prints in the permanent collection.</i>	10,000
Carolina Art Association Charleston, South Carolina	<i>To restore the Gibbes Art Gallery's American Colonial and Federal paintings.</i>	9,600
Colorado Springs Fine Arts Center Colorado Springs, Colorado	<i>To conserve an altar screen and at least 12 paintings and sculptures in the collection of Southwestern santos.</i>	5,000
Corcoran Gallery of Art Washington, D.C.	<i>To conserve 14 paintings in the American and European collections.</i>	10,000
Cornell University Ithaca, New York	<i>To conserve a Japanese screen, a landscape scroll and vase from China, and works by Stuart Davis, Howard Pyle, Ben Shahn, Thomas H. Benton, and others from the H. F. Johnson Museum of Art.</i>	4,500
Cornell University Ithaca, New York	<i>To survey the conservation needs of the metalwork in the H. F. Johnson Museum of Art's Asian Department, and the sculpture and decorative arts holdings in the European and American collections.</i>	650
Denver Art Museum Denver, Colorado	<i>To conserve 39 works in seven curatorial departments.</i>	10,000
Department of Cultural Resources Raleigh, North Carolina	<i>For a consultant to determine conservation needs of the Tryon Palace collections, particularly in the field of textiles.</i>	2,070
El Pueblo de Los Angeles State Historic Park Los Angeles, California	<i>To support conservation treatment of "Tropical America," a mural executed in 1932 by David Alfaro Siqueiros.</i>	7,000
Field Museum of Natural History Chicago, Illinois	<i>To purchase equipment for a program of textile conservation, in which 12,000 textile specimens will be cleaned, wrapped, and stored prior to more intensive treatment.</i>	22,800
Fine Arts Society of San Diego San Diego, California	<i>To treat 19 paintings and sculptures.</i>	9,000
Founders Society, Detroit Institute of Arts Detroit, Michigan	<i>To acquire eight items of conservation equipment for the paper laboratory.</i>	17,090
Founders Society, Detroit Institute of Arts Detroit, Michigan	<i>To restore a Louis XV Bureau de Dame, a small Louis XVI writing table, and a German Baroque table.</i>	10,000
Hammond Museum Gloucester, Massachusetts	<i>To conserve six panel paintings and one painting on canvas.</i>	4,690
Historical Society of Delaware Wilmington, Delaware	<i>For conservation treatment of two pianofortes.</i>	1,020
Honolulu Academy of Arts Honolulu, Hawaii	<i>To conserve four paintings by Milton Avery, Stuart Davis, Diego Rivera, and an unknown 19th-century artist, and two panels of scenic wallpaper by J. C. Charvet.</i>	2,510
Indiana University Bloomington, Indiana	<i>To conserve two pairs of late 17th- to 18th-century Japanese screens.</i>	3,000

International Museum of Photography at George Eastman House Rochester, New York	<i>To treat 100 nineteenth-century French calotypes and albumen prints.</i>	11,050
Johns Hopkins University Baltimore, Maryland	<i>To purchase equipment to conserve the Hopkins archaeological collection.</i>	8,390
Kansas, University of Lawrence, Kansas	<i>To restore selected paintings, sculpture, and graphics at the Helen Foresmen Spencer Museum.</i>	9,830
Marquette University Milwaukee, Wisconsin	<i>To survey the condition of the university's art collection and to clean and restore six paintings.</i>	5,000
Maryland Historical Society Baltimore, Maryland	<i>To conserve 35 paintings and 102 drawings.</i>	19,830
Mexican Museum San Francisco, California	<i>To clean and fumigate the textile collection, and to purchase airtight storage cabinets.</i>	1,650
Montana Historical Society Helena, Montana	<i>To conserve paintings and watercolors by Montana artist Charles Marion Russell.</i>	5,000
Montclair Art Museum Montclair, New Jersey	<i>To treat 14 paintings.</i>	7,600
Mount Holyoke College South Hadley, Massachusetts	<i>To conserve six American paintings, four 15th- and 16th-century sculptures, and 11 Italian paintings from the 13th to the 15th century.</i>	9,440
Museum of Contemporary Art Chicago, Illinois	<i>To purchase storage racks and photography and examination equipment for a conservation survey of the museum's holdings.</i>	7,640
Museum of Fine Arts Boston, Massachusetts	<i>To re-mat the Spaulding Collection, consisting of 6,000 traditional Japanese woodblock prints.</i>	16,020
Museums at Stony Brook Stony Brook, New York	<i>To conserve 12 nineteenth-century paintings, to mat and store 350 Shepard Alonzo Mount Drawings and 75 other prints and drawings.</i>	7,590
National Academy of Design New York, New York	<i>To provide conservation treatment for the oil painting "Mural Design for the Minnesota State Capitol."</i>	2,000
Native American Center for the Living Arts Niagara Falls, New York	<i>For a conservator to survey the collection to determine treatment priorities.</i>	2,450
New Jersey Historical Society Newark, New Jersey	<i>For a three-year program to conserve 77 oil paintings.</i>	5,000
New York Historical Society New York, New York	<i>To conserve 37 paintings.</i>	18,000
New York Public Library New York, New York	<i>To restore and re-frame 18 oil paintings by N. C. Wyeth depicting scenes from novels.</i>	7,750
Newark Museum Newark, New Jersey	<i>To conserve ten American oil paintings.</i>	9,860
Peale Museum Baltimore, Maryland	<i>To conserve nine American paintings.</i>	8,750
Pennsylvania Academy of the Fine Arts Philadelphia, Pennsylvania	<i>To engage three conservators to treat 39 marble, bronze, plaster, terra cotta, and wood sculptures.</i>	10,000
Pennsylvania, University of Philadelphia, Pennsylvania	<i>To add personnel and purchase equipment for conservation of the archaeology collection.</i>	5,240
Philadelphia Museum of Art Philadelphia, Pennsylvania	<i>To purchase equipment for the conservation laboratories.</i>	17,500
Port Huron Museum of Art and History Port Huron, Michigan	<i>For two conservators to survey the museum's holdings.</i>	1,940

Princeton University Princeton, New Jersey	<i>For treatment of 21 large outdoor sculptures on the university campus.</i>	12,000
Religious Communities, the Arts and the American Revolution New York, New York	<i>To treat the Aaron Douglas Collection, including 178 works by black American artists.</i>	5,000
Ringling (John and Mable) Museum of Art Foundation Sarasota, Florida	<i>To treat 12 paintings.</i>	12,500
Rochester, University of Rochester, New York	<i>For conservation treatment for works of all media in the Memorial Art Gallery's collection.</i>	10,000
Santa Barbara Museum of Art Santa Barbara, California	<i>To treat 24 paintings.</i>	11,260
Sheldon Art Museum Middlebury, Vermont	<i>To treat 12 oil paintings.</i>	3,000
Smith College Northampton, Massachusetts	<i>To treat 23 pieces of sculpture in the Museum of Art.</i>	6,500
Southern California, University of Los Angeles, California	<i>To conserve four paintings in the University Galleries.</i>	5,510
Telfair Academy of Arts and Sciences Savannah, Georgia	<i>To survey the collections to determine immediate and long-range conservation needs.</i>	2,120
Virginia Museum of Fine Arts Richmond, Virginia	<i>For laboratory equipment to treat the Indian miniature collection.</i>	1,680
Virginia Museum of Fine Arts Richmond Virginia	<i>For a conservator to propose treatment for 95 art works of Indian, Tibetan, and Nepalese origin.</i>	2,100
Williams College Williamstown, Massachusetts	<i>To conserve six paintings by Avery, Diebenkorn, Hartley, Hooper, Maurer, and Park.</i>	3,180
Worcester Art Museum Worcester, Massachusetts	<i>To acquire a new X-ray unit and a vacuum hot table.</i>	11,460

Conservation Training

Delaware, University of Newark, Delaware	<i>For the master of science program in art conservation, a cooperative program between the Winterthur Museum and the university.</i>	\$240,000
Delaware, University of Newark, Delaware	<i>For an apprenticeship enabling a Winterthur/Delaware graduate to pursue further studies in photographic examination, conservation, and history.</i>	10,000
Harvard University Cambridge, Massachusetts	<i>For the training program at the Center for Conservation and Technical Studies.</i>	55,000
Harvard University Cambridge, Massachusetts	<i>For a three-day conference with international conservation training personnel.</i>	7,500
New York State Historical Association Cooperstown, New York	<i>For the three-year graduate program in conservation of historic and artistic works.</i>	89,500
New York University New York, New York	<i>For a four-year program that awards a master of arts in art history and a diploma in conservation.</i>	180,000
New York University New York, New York	<i>To equip the laboratories at the Conservation Center's new facility.</i>	25,000

Regional Conservation Centers

Balboa Art Conservation Center San Diego, California	<i>To acquire new equipment and to relocate to expanded facilities.</i>	\$23,750
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Carnegie-Mellon University Pittsburgh, Pennsylvania	<i>For the Institute of Research to explore the aging of materials containing cellulose and organic colorants in order to estimate rates of deterioration under museum conditions.</i>	27,000
Denver, University of Denver, Colorado	<i>For the Rocky Mountain Regional Conservation Center to provide conservation services to the Rocky Mountain-High Plains region.</i>	40,000
Upper Midwest Conservation Association Minneapolis, Minnesota	<i>For the activities of the association's regional conservation laboratory.</i>	80,000
Williamstown Regional Art Conservation Laboratory Williamstown, Massachusetts	<i>To hire additional staff.</i>	30,000

Renovation

Includes two sub-categories: *Survey* grants are for consultation services to identify problems and recommend solutions concerning security, storage and climate control. *Installation* grants assist with renovation projects where surveys have been completed.

Program funds: \$538,400
Treasury funds: \$199,000
Private gifts: \$199,000

Survey

DeCordova and Dana Museum and Park Lincoln, Massachusetts	<i>For an architectural study to improve climate control, security, storage, and accessibility for the handicapped.</i>	\$6,000
Grand Rapids Art Museum Grand Rapids, Michigan	<i>To survey the climate control, security, and storage needs of a newly acquired historic federal building which will open as a new museum.</i>	8,000
Litchfield Historical Society Litchfield, Connecticut	<i>To prepare reports for the implementation of systems to provide security and climate control systems and access for the handicapped.</i>	1,350
New York Historical Society New York, New York	<i>To study improvements and extension of storage space.</i>	5,000
Parrish Art Museum Southampton, New York	<i>For a climate control consultant.</i>	2,000
Sons of the Revolution in the State of New York New York, New York	<i>For an evaluation of climate control needs for the Fraunces Tavern Museum.</i>	13,310
Wesleyan University Middletown, Connecticut	<i>For a climate control survey of the gallery and two storage areas of the Davison Art Center.</i>	370

Installation

American Precision Museum Association Windsor, Vermont	<i>To install smoke and heat detectors and a burglary alarm system on the first floor.</i>	\$1,300
Children's Museum Boston, Massachusetts	<i>For heating, ventilating, and air conditioning work; fire control and security systems; and storage equipment in the newly renovated waterfront building housing the Children's Museum and the Museum of Transportation.</i>	40,000
Cleveland Museum of Natural History Cleveland, Ohio	<i>To expand the archeological storage study center.</i>	20,000

Dayton Art Institute Dayton, Ohio	To install security and fire detection systems.	40,000
Dayton Art Institute Dayton, Ohio	To install a climate control system in the study-storage facilities.	30,000
Essex Institute Salem, Massachusetts	To convert the attic of Plummer Hall into storage space.	4,650
Fine Arts Museums of San Francisco San Francisco, California	For heating, ventilating and air conditioning gallery spaces in the de Young Museum and the Legion of Honor.	250,000
Harvard University Cambridge, Massachusetts	To modify the skylights in the Fogg Art Museum as recommended in a climate control and energy conservation study.	9,350
Long Beach Museum of Art Long Beach, California	To renovate the storage area by installing painting screens, proper shelving, and dehumidifiers.	2,500
Miami, University of Coral Gables, Florida	To replace a security/fire system in the Lowe Art Museum.	9,500
Michigan, University of Ann Arbor, Michigan	To install new lighting and ventilating systems for a study-storage area in the basement of the Kelsey Museum of Archaeology.	10,000
Milwaukee Public Museum Milwaukee, Wisconsin	For a textile washing table, drying rack, and storage cabinets for the costume and textile collection.	10,000
Milwaukee Public Museum Milwaukee, Wisconsin	For additional security controls on 20 individual exhibits; and a "card-access control" to five major storage areas.	5,210
Museum of Fine Arts Boston, Massachusetts	For the fourth phase in the installation of a climate control system.	TF 74,000 PG 74,000
Museum of the City of New York New York, New York	To transport the theatrical costume collection to a new location and to purchase steel cabinets and trays for proper storage of the garments.	14,060
Paine Art Center and Arboretum Oshkosh, Wisconsin	To install a climate control system.	15,000
Philadelphia Museum of Art Philadelphia, Pennsylvania	To construct a new study-storage facility for the museum's painting and sculpture collection.	TF 75,000 PG 75,000
Roberson Center for the Arts and Sciences Binghamton, New York	To improve security for the museum's 23 galleries and storage areas.	7,210
Scripps College Claremont, California	To establish a ceramics study center.	8,590
Valentine Museum Richmond, Virginia	To extend climate control and security from a proposed new wing into the museum's five contiguous nineteenth-century buildings.	TF 50,000 PG 50,000
Yellowstone Art Center Foundation Billings, Montana	To install a climate control system.	25,000

Services to the Field

To support services to the field such as research, publications (other than periodicals), workshops, and seminars provided by museums or other organizations such as state or regional arts agencies and national or regional museum associations.

Program funds: \$194,470

American Association of Museums
Washington, D.C.

For several publications, including Museum News, AVISO, and AAM/COM Newsletters.

\$25,000

American Federation of Arts New York, New York	To cover the costs of a special meeting to discuss the U.S.'s international exhibition program.	7,500
American Law Institute Philadelphia, Pennsylvania	To provide stipend support for 82 museum professionals to attend a three-day course on legal aspects of museum administration at the Fort Worth Museum of Art.	24,800
Art Institute of Chicago Chicago, Illinois	To support a conservation research project for pigment analysis using raman spectroscopy.	7,200
Association of Art Museum Directors Savannah, Georgia	For ten museum directors to assess the business courses given at Michigan, Stanford, University of Virginia, Cornell, and Berkeley.	19,780
Association of Science Technology Centers Washington, D.C.	To conduct an orientation workshop for museum professionals concerning the experiences of the handicapped.	7,000
Media Center for Children New York, New York	For the "Children's Museum Media Project," a pilot program involving 12 children's museums to help develop successful media programs.	20,000
Mississippi Art Association Jackson, Mississippi	To assist with the Mississippi Museum of Art's recovery from the 1979 spring flood.	17,500
Opportunity Resources for the Arts New York, New York	To provide management and professional personnel to museum and visual arts organizations across the country.	17,000
Virginia Museum of Fine Arts Richmond, Virginia	For a visiting specialist to conduct a statewide survey of climate control needs of art museums and exhibition galleries, and make subsequent recommendations of necessary modifications.	12,220
Washington University St. Louis, Missouri	For the Center for Archaeometry's research program on the conservation of outdoor bronze monuments.	12,200
Western Association of Art Museums Oakland, California	To sponsor 20 specialists' visits to small and medium-sized art galleries and museums in the West.	14,270
Wichita Falls Museum and Art Center Wichita Falls, Texas	To enable the museum, damaged by a tornado, to continue its programs in temporary facilities.	10,000

General Programs

To assist projects that are not included in other grant categories.

Program funds: \$269,000

New York University New York, New York	To publish the semi-annual Art and Archaeological Technical Abstracts.	\$19,000
Telfair Academy of Arts and Sciences Savannah, Georgia	For programs to increase public understanding of the academy's collections.	5,000
Greenville County Museum Commission Greenville, South Carolina	To establish a studio/classroom space.	200,000
Native American Center for the Living Arts Niagara Falls, New York	To support a Native American museum seminar.	20,000
WGBH Educational Foundation Boston, Massachusetts	For a half-hour television program based on the exhibition "Japan Day by Day" at the Peabody Museum in Salem, Massachusetts.	25,000



Music

Many different styles and esthetic frameworks enrich American music today, each contributing to the richness and excitement of our musical life. The Music Program seeks to respond to this diversity by adapting its programs in ways that encourage excellence in all musical forms.

One of our major initiatives was to create a program recognizing the growing importance of chamber music. No longer an art form for the few by the few, chamber music is now performed by more than 1,000 ensembles across the country. Traditionally the young musician leaving a conservatory aimed for an orchestra chair or for the hectic life of a commercial recording musician. Today many of our fine young instrumentalists choose instead the life of the chamber musician. They like the sense of a few performers interacting, of intense music-making as a group. They're less interested than the previous generation in becoming musical superstars. Wherever you go in the summer—Maine, or the Grand Tetons, or Palo Alto—you find concerts by this new breed of wonderful young performer. These groups also communicate so well with young audiences.

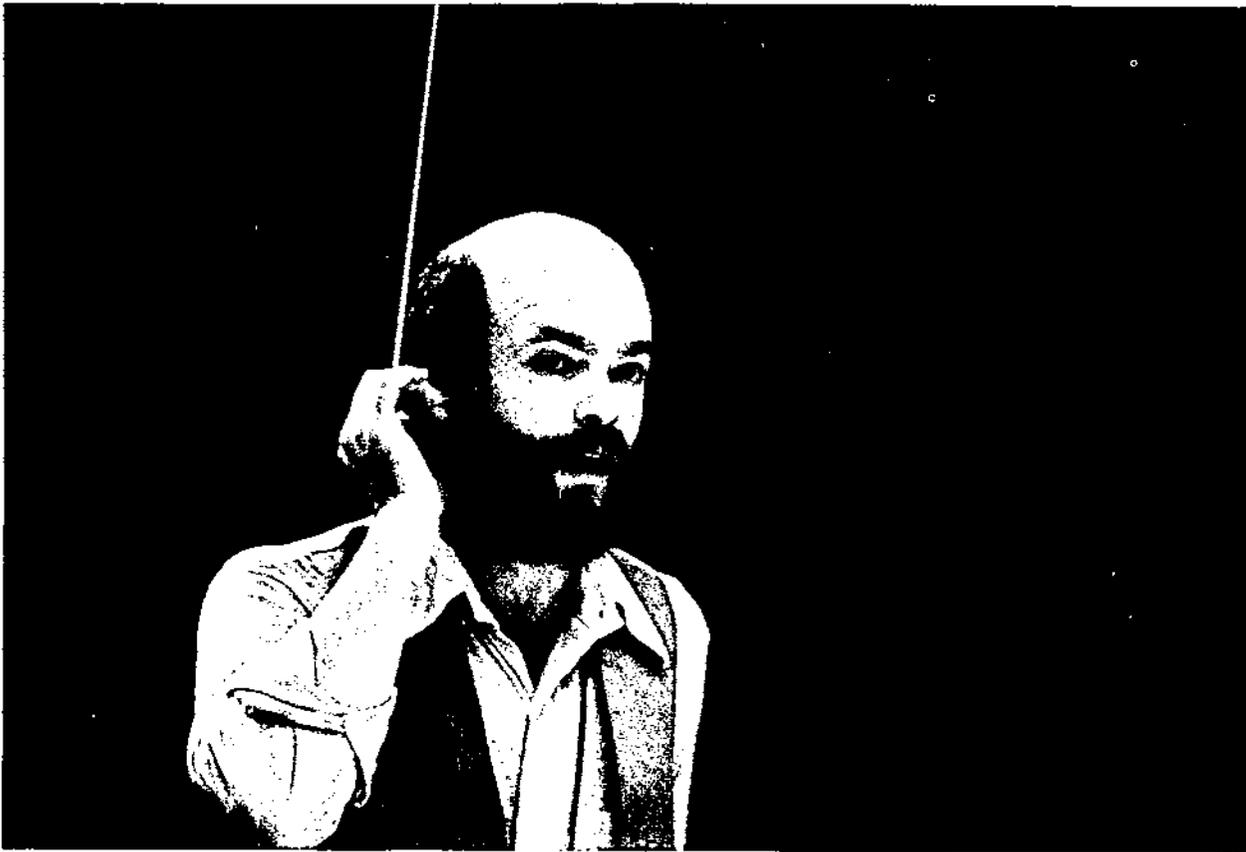
The movement toward chamber music, of course, takes nothing away from the continued glory of playing in a full orchestra. Whenever there is an opening in a major orchestra, hundreds of talented musicians come to audition. It's not that chamber music is taking over, but that the entire country is discovering the joy of making music.

Choral Music also has come into its own this year, moving from a pilot program to a regular category of support. The change was long due. America has been singing for a long time. For many, choral singing is a way of life. We have in this country a few exclusively professional choruses that achieve performance of

the first magnitude. We also have a number of fine quasi-professional groups. The Music Program, setting exacting standards, hopes to create a climate in which these choruses can continue to flourish and to achieve their highest potential.

Another recently developed program, New Music Performance, has already demonstrated its effectiveness. This program grew out of the composer-librettist program, in which the Endowment was funding the composition of about 100 new works each year. The question quickly arose: What are we going to do about these works that are being created? One answer was to arrange with the American Music Center to be a library for the compositions and to see that they were brought to the attention of musicians, conductors, and musical organizations. We then turned to the problems of getting the works performed. We felt that whatever we did had to encourage the performance of all new works, not just those composed under Endowment grants.

Our commitment to new music grew and eventually became the New Music Performance program. For so many years new, serious music has struggled with limited opportunities. It has rarely been a glamorous part of our musical heritage. Now we find that the number of groups performing new music is growing steadily. And they are locating new areas and spaces in which to perform—sometimes within the academic area and sometimes in small concert halls. So, increasingly the music is being performed. We can now recognize that the performance of new music is a vital part of what is happening to music in this country. That we have a remarkable number of groups performing primarily today's music is a testament to its vitality.



Christopher Kendall, director—Twentieth Century Consort, Washington, D.C. Photo: Chad Evans Wyatt

We are concerned also about jazz. Endowment support of this art has grown in five years from \$500,000 to \$1.3 million. But the art form itself always seems an endangered species. For one thing, it is an improvisational art; the best is often lost—neither written down nor recorded. And jazz musicians are individuals who, for the most part, join together only in small groups. There are no major service organizations, no boards of directors, and few groups with nonprofit status.

We have worked this year to structure organizations that can support and present jazz artists. I think jazz might benefit greatly from such organizations. Jazz, however, is a difficult art form to make coalesce; it's very fragmented. But that's the form. I don't think the Endowment should try to change what is native to the art. We have to support the form, not try to change it; to find ways of supporting artists who are composing and performing within the structure, not try to manipulate them into new, artificial structures imposed by outsiders.

An overriding need for the Music Program, always, is to remain aware of the needs of the supremely talented individual musician—whether jazz artist, composer, student, or emerging professional. Our concern is evident, for example, in a study (to be completed by January 1980) of 100 solo performers at all

career levels. So far, everything indicates that the soloist's situation is becoming increasingly desperate. Today, there are fewer than half as many debuts as there were ten years ago. The feeling among musicians is that you can't live as a soloist these days. We are becoming dependent on European countries for our soloists. To reverse the trend, we need a substantial program for soloists—one that will help the performer tour, make cassettes to send to presenters, or prepare for a debut.

The Endowment must soon address other problems: recording and distributing new American music, supporting excellent schools of music, developing a better balance between those who make music and those who listen to it. Of these, the last may be the most important. As the number of professionals increases, they must find outlets for their talents. The Endowment must see to it that an increasingly responsive, aware, and demanding audience keeps pace with the growth of musical excellence so evident in this country today.

Ezra Laderman
Director, Music Program

Music Advisory Panel

Chamber Ensembles

Judith Raskin, Chairman
Soprano, Teacher
New York, New York

Samuel Baron
Flutist, Composer, Conductor
Great Neck, New York

Jerome Bunke
Director, Concert Artists Guild
New York, New York

Richard Clark
President, Affiliate Artists
New York, New York

Robert Jones
Secretary
Portland Musicians Union
Portland, Oregon

Robert Mann
Juilliard String Quartet
Composer, Conductor, Teacher
New York, New York

Peter Marsh
Lenox String Quartet
Director, Artists Development, Inc.
Binghamton, New York

Yoko Matsuda
Sequoia String Quartet
Newhall, California

Carman Moore
Composer, Critic
Music Director, Lenox Arts Center
New York, New York

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Director, Joanne Rile Management
Philadelphia, Pennsylvania

Lucy Shelton
Soprano, Jubal Trio
New York, New York

Thomas Wolf
Executive Director
New England Foundation for the Arts
Cambridge, Massachusetts

Contemporary Music Ensembles

Roger Ruggeri, Chairman
Composer
Principal Bass
Milwaukee Symphony Orchestra
Shorewood, Wisconsin

Carman Moore
Composer, Critic
Music Director, Lenox Arts Center
New York, New York

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Pianist
Member, Speculum Musicae
New York, New York

Juan Orrego-Salas
Chairman, Composition Department
Director, Latin-American Music
Center
Indiana University
Bloomington, Indiana

Neva Pilgrim
Soprano
Syracuse, New York

Ross Powell
Founder/Director
Voices of Change
Dallas, Texas

Dorrance Stalvey
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Executive and Artistic Director
Monday Evening Concerts
Los Angeles, California

Joel Thome
Composer
Music Director and Conductor
Orchestra of Our Time
Bronx, New York

Joan Tower
Composer
Pianist, Da Capo Chamber Players
New York, New York

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Del Mar, California

Jazz

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New York, New York

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New York, New York

S. David Bailey
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Executive Director
Jazzmobile, Inc.
White Plains, New York

Benny Carter
Composer, Instrumentalist,
Conductor
Los Angeles, California

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National Association of Jazz
Educators
Director of Jazz Studies
Arizona State University
Tempe, Arizona

Phyllis Garland
Contributing Editor, *Ebony*
Assistant Professor of Journalism
Graduate School of Journalism
Columbia University
New York, New York

Ken A. McIntyre
Composer, Multi-Instrumentalist
Educator
Wheatley Heights, New York

Monk Montgomery
Jazz Artist
President, Las Vegas Jazz Society
Las Vegas, Nevada

Gil Noble
Producer and Host
"Like It Is"—WABC-TV
Member, New York State Council
on the Arts
New York, New York

Coleridge-Taylor Perkinson
Composer, Pianist
New York, New York

Benny Powell
Musician, Lecturer
Los Angeles, California

Vi Redd
Musician, Educator
Inglewood, California

Vishnu Wood
Bassist
Assistant Professor of Music
Hampshire College
New York, New York

Planning

James M. Boyle, Chairman
Wyoming Council on the Arts
Laramie, Wyoming

Jacob Avsholomov, Co-Chairman
Composer, Conductor
Portland Junior Symphony
Portland, Oregon

Albert K. Webster, Co-Chairman
Managing Director
New York Philharmonic Orchestra
New York, New York

James B. Andrews
Director, Arts and Humanities
Division
West Virginia Department of Culture
and History
Hurricane, West Virginia

James E. Barnett
Arts Patron
Atlanta, Georgia

Joan Briccetti
General Manager
The Richmond Symphony
Richmond, Virginia

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Dean
School of Music, Winthrop College
Rock Hill, South Carolina

Rafael Druian
Violinist
Professor of Music
University of California at San Diego
La Jolla, California

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Composer
Faculty Member
Cleveland Institute of Music
Cleveland Heights, Ohio

Bill Fertik
Motion Picture Director and
Producer
New York, New York

Eugene Frey
President Local 1
American Federation of Musicians
Hamilton, Ohio

Elliott Galkin
Director
Peabody Institute of
The Johns Hopkins University
Timonium, Maryland

Gordon Hardy
President and Dean
Aspen Music Festival and School
Aspen, Colorado

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Professor of Music, Temple
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Elkins Park, Pennsylvania

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Country Music Foundation
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Program Analyst
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New York, New York

Vera Brodsky Lawrence
Music Historian
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Ezra Laderman
Composer
Composer-in-Residence
SUNY/Binghamton
Teaneck, New Jersey

Leonard Nelson
Attorney
Portland, Maine

Robert Page
Director of Choruses
The Cleveland Orchestra
Chairman, Music Department
Carnegie-Mellon University
Pittsburgh, Pennsylvania

Roger Ruggeri
Composer
Principal Bass
Milwaukee Symphony Orchestra
Shorewood, Wisconsin

Milton Salkind
President
San Francisco Conservatory of Music
San Francisco, California

Choral

Margaret Hillis, Co-Chairman
Director
Chicago Symphony Orchestra Chorus
Wilmette, Illinois

Robert Page, Co-Chairman
Director of Choruses
The Cleveland Orchestra
Chairman, Music Department
Carnegie-Mellon University
Pittsburgh, Pennsylvania

Elaine Brown
Director, Singing City
Philadelphia, Pennsylvania

Thomas Dunn
Artistic Director, Handel and
Haydn Society
Boston, Massachusetts

Robert Fountain
Professor of Music
Director of Choral Organizations
University of Wisconsin
Madison, Wisconsin

Morris Hayes
Past President
American Choral Directors
Association
Eau Claire, Wisconsin

Joseph Liebling
Director, Oakland Symphony Chorus
Oakland, California

Roger Wagner
Director
Los Angeles Master Chorale
Los Angeles, California

Evelyn White
Professor of Choral Music and Theory
Howard University
Washington, D.C.

Composer-Librettist

Donald Erb, Chairman
Composer
Faculty Member
Cleveland Institute of Music
Cleveland Heights, Ohio

Dominick Argento
Composer
Minneapolis, Minnesota

Jan DeGaetani
Mezzo-Soprano
Professor of Voice
Eastman School of Music
Rochester, New York

Vivian Fine
Composer
Professor of Music
Bennington College
North Bennington, Vermont

Sheldon Harnick
Lyricist, Librettist
New York, New York

John Hollander
Poet, Librettist
Professor of English
Yale University
New Haven, Connecticut

Karel Husa
Composer, Conductor
Kappa Alpha Professor of Music
Cornell University
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Pauline Oliveros
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San Diego
Leucadia, California

Vincent Persichetti
Composer
Philadelphia, Pennsylvania

Matthew Raimondi
Violinist, Composers String Quartet
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Center for Computer Research in
Music and Acoustics
Stanford University
Richmond, California

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Robert Suderburg
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North Carolina School of the Arts
Winston-Salem, North Carolina

Joel Thome
Music Director and Conductor
Orchestra of Our Time
Bronx, New York

Hugo Weisgall
Composer
Professor of Music, Queens College
Great Neck, New York

Orchestra

Joan Briccetti, Chairman
General Manager
The Richmond Symphony
Richmond, Virginia

Ben Barkin
President and Chief Executive Officer
Barkin, Herman, Solocheck
and Paulsen, Inc.
Milwaukee, Wisconsin

Dennis Russell Davies
Music Director
St. Paul Chamber Orchestra
St. Paul, Minnesota

Lanham Deal
General Manager
Seattle Symphony Orchestra
Seattle, Washington

E. Atwill Gilman
Chairman of the Board
American Symphony Orchestra
League
President and Chairman of
the Board
Denver Symphony Orchestra
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Oleg Lobanov
Managing Director
National Symphony Orchestra
of Washington, D.C.
Washington, D.C.

Martha Ellen Maxwell
President
Memphis Orchestral Society
Memphis, Tennessee

Eve Queler
Music Director
Opera Orchestra of New York
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Violist, Philadelphia Orchestra
Philadelphia, Pennsylvania

Music Consultants

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Indianapolis Symphony Orchestra
Indianapolis, Indiana

Jimmy Owens
Jazz Artist
New York, New York

Judith Raskin
Soprano
New York, New York

Seymour Rosen
Executive Director
Philadelphia Orchestra
Philadelphia, Pennsylvania

Mike Seeger
Musician, Singer
Garret Park, Maryland

William Thomson
Chairman, Music Department
State University of New York
at Buffalo
Buffalo, New York

Music Grants

Program funds: \$9,226,408
Treasury funds: \$3,573,000
Private gifts: \$3,573,000

Solo Artist

To assist a limited number of solo artists through a pilot grant to a musical organization

Program funds: \$10,000

Pro Musicis Foundation
New York, New York

For concerts featuring young American soloists.

\$10,000

Ensemble

To provide support to professional ensembles in order to improve the quality of chamber music performances and to make the art form widely available.

Program funds: \$239,715
Treasury funds: \$ 40,000
Private gifts: \$ 40,000

Annapolis Fine Arts Foundation
Annapolis, Maryland

For concerts by the Aeolian Woodwind Quintet.

\$4,600

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Boulder Assembly on the Arts and Humanities Boulder, Colorado	<i>For concerts and workshops by the Pablo Casals Trio.</i>	11,075
California Institute of the Arts Valencia, California	<i>For residencies at colleges and universities by the Sequoia String Quartet.</i>	16,320
California, University of Irvine, California	<i>For a residency by the New York String Quartet at the University of California.</i>	15,000
Center for Chamber Music at Apple Hill Farm East Sullivan, New Hampshire	<i>For concerts in New Hampshire and Massachusetts.</i>	10,000
Center for Chamber Music at Apple Hill Farm East Sullivan, New Hampshire	<i>For the New Hampshire Chamber Music Festival.</i>	10,000
Chamber Music America New York, New York	<i>To support, in conjunction with the Paul Foundation, a subgranting program for performing residencies by professional chamber music ensembles.</i>	TF 40,000 PG 40,000
Chamber Music America New York, New York	<i>For administrative costs of the national office.</i>	10,000
CSQ Society for Chamber Music New York, New York	<i>For participation by the Composers String Quartet in the Mt. Desert Festival of Chamber Music.</i>	7,000
Da Capo Chamber Players New York, New York	<i>For a series of mini-residencies by the Da Capo Chamber Players.</i>	8,635
Dartmouth College, Trustees of Hanover, New Hampshire	<i>For residencies by the Concord String Quartet.</i>	11,250
Group for Contemporary Music New York, New York	<i>For residencies by the Columbia String Quartet.</i>	14,305
Monadnock Music Peterborough, New Hampshire	<i>To support a series of concerts in summer 1979.</i>	7,300
Music in the Mountains Burnsville, North Carolina	<i>To support a series of concerts in summer 1979.</i>	3,000
Naumburg (Walter W.) Foundation New York, New York	<i>For a residency-touring program by the Primavera String Quartet.</i>	15,750
Naumburg (Walter W.) Foundation New York, New York	<i>For the Chamber Music Group Awards for the 1978-79 season.</i>	8,500
Naumburg (Walter W.) Foundation New York, New York	<i>For the Chamber Music Group Awards for the 1979-80 season.</i>	8,500
New York Philomusica Chamber Ensemble New York, New York	<i>To support a series of concerts and workshops.</i>	17,000
North Carolina School of the Arts Winston-Salem, North Carolina	<i>For residencies by the Clarion Wind Quintet.</i>	8,850
Renaissance Band Calliope New York, New York	<i>To support a series of residencies.</i>	8,075
Santa Fe Chamber Music Festival Santa Fe, New Mexico	<i>For the American Composer Program in summer 1979.</i>	7,500
Si-Yo Music Society Foundation New York, New York	<i>For the 1978-79 chamber music concert series.</i>	5,000
Telluride Council for the Arts and Humanities Telluride, Colorado	<i>To support activities of the Telluride Chamber Players, including a tour to rural Colorado towns.</i>	6,055
Twentieth Century Consort Washington, D. C.	<i>For concerts and residencies by the Emerson Quartet.</i>	17,000

Washington, University of
Seattle, Washington

For residencies by Soni Ventorum.

9,000

Orchestra

Includes four subcategories: *Basic* and *Development Grants* are limited to professional orchestras which have maintained annual cash incomes exceeding \$200,000 (Basic) or \$100,000 (Development) for at least three seasons. *Music Resources Grants* support innovative projects that may be used as models for future development in the orchestra field. *Related Orchestra Activities Grants* assist organizations with projects not included in other Orchestra grant categories.

Program funds: \$6,295,680
Treasury funds: \$2,885,500
Private gifts: \$2,885,500

Basic and Development Grants

Akron Musical Association Akron, Ohio	<i>For the engagement of additional string players and additional rehearsal time.</i>	\$6,000 TF 10,000 PG 10,000
Albany Symphony Orchestra Albany, New York	<i>For concerts, the engagement of two young American guest artists, and the continued engagement of a publicity coordinator.</i>	15,000 TF 10,000 PG 10,000
Amarillo Symphony Amarillo, Texas	<i>For in-school concerts.</i>	8,000
American Symphony Orchestra New York, New York	<i>For concerts in Carnegie Hall.</i>	TF 50,000 PG 50,000
Arkansas Orchestra Society Little Rock, Arkansas	<i>To engage eight string players to perform with the orchestra.</i>	30,000
Atlanta Arts Alliance Atlanta, Georgia	<i>To support a tour in the Southeast and a low-admission summer season by the Atlanta Symphony Orchestra.</i>	120,000 TF 65,000 PG 65,000
Austin Symphony Orchestra Austin, Texas	<i>To support the development program and, in conjunction with the Laguna Gloria Art Museum, works by American Impressionists.</i>	17,000
Baltimore Symphony Orchestra Association Baltimore, Maryland	<i>To support concerts in Maryland, a pops series, and engagement of a development consultant.</i>	125,000 TF 65,000 PG 65,000
Birmingham Symphony Association Birmingham, Alabama	<i>To support mall concerts and the Summer Fest performances.</i>	40,000
Boston Symphony Orchestra Boston, Massachusetts	<i>To support a morning concert series, a chamber music series, free summer concerts, a New England tour, concerts at Tanglewood, and pre-concert discussions.</i>	195,000 TF 55,000 PG 55,000
Brooklyn Philharmonia Brooklyn, New York	<i>For expansion of the in-school performance and instruction program to include concerts for the handicapped, continuation of the community concert series, and engagement of a development director.</i>	25,000
Buffalo Philharmonic Orchestra Society Buffalo, New York	<i>To support concerts in neighboring counties, a children's series, in-school concerts, and a tour of the Southwest.</i>	110,000 TF 55,000 PG 55,000
California, Chamber Symphony Society of Los Angeles, California	<i>To support the engagement of young American artists and free or low admission concerts for senior citizens and handicapped persons.</i>	20,000
Canton Symphony Orchestra Association Canton, Ohio	<i>To support the continued engagement of the string quartet, the Kinder Konzert series, and the engagement of a brass quintet.</i>	15,000

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Cedar Rapids Symphony Orchestra Association Cedar Rapids, Iowa	<i>To support the continued engagement of four principal string players to perform with the orchestra and to provide ensemble services.</i>	16,000
Chamber Symphony Society Los Angeles, California	<i>To support the collaboration of the Los Angeles Chamber Orchestra with several choral groups in the area.</i>	20,000
Charlotte Symphony Orchestra Society Charlotte, North Carolina	<i>To support small ensemble performances in schools and community.</i>	40,000
Chattanooga Symphony Association Chattanooga, Tennessee	<i>For concerts in neighboring communities.</i>	11,500
Chautauqua Institution Chautauqua, New York	<i>For guest conductors and soloists, a youth/family concert series, and a chamber music series for the Chautauqua Symphony Orchestra.</i>	10,000
Cincinnati Symphony Orchestra Cincinnati, Ohio	<i>For the area artist series and the mini festival program.</i>	75,000 TF 135,000 PG 135,000
Colorado Springs Symphony Orchestra Association Colorado Springs, Colorado	<i>For engagement of a woodwind quintet, artist residencies, and in-school concerts.</i>	16,000
Columbus Symphony Orchestra Columbus, Ohio	<i>To support in-school concerts for junior and senior high school students, and the continued engagement of a string quartet, a woodwind quintet, and three part-time ensembles to perform with the orchestra.</i>	30,000 TF 35,000 PG 35,000
Concerto Soloists of Philadelphia Philadelphia, Pennsylvania	<i>To support the engagement of young artists and senior citizens to perform as soloists with the orchestra; the performances of young composers' works; and low-cost tickets to students, senior citizens, and the disadvantaged.</i>	16,000
Corpus Christi Symphony Society Corpus Christi, Texas	<i>For free public performances of Handel's Messiah in English and Spanish.</i>	16,000
Dallas Symphony Association Dallas, Texas	<i>To support performances in neighboring communities, the "Summertop" and "American Salute" summer series, and a summer series called "Mostly Mozart."</i>	100,000 TF 85,000 PG 85,000
Dayton Philharmonic Orchestra Association Dayton, Ohio	<i>To support young people's concerts, and an ensemble program to provide educational services.</i>	22,000
Denver Symphony Orchestra Denver, Colorado	<i>To support concerts in neighboring communities, young people's concerts, and a new holiday series.</i>	110,000 TF 65,000 PG 65,000
Des Moines Symphony Association Des Moines, Iowa	<i>For the matinee series and the chamber series.</i>	16,000
Detroit Symphony Orchestra Detroit, Michigan	<i>To support concerts at Ford Auditorium and in inner-city schools, and a collaboration with the Joffrey Ballet.</i>	145,000 TF 65,000 PG 65,000
Duluth-Superior Symphony Association Duluth, Minnesota	<i>For in-school concerts, small ensemble performances in an area art center, and the engagement of five musicians.</i>	15,780
Erie Philharmonic Erie, Pennsylvania	<i>For concerts in rural areas, and free summer parks concerts.</i>	22,000
Evansville Philharmonic Orchestral Corporation Evansville, Indiana	<i>For young people's concerts and concerts by the chamber orchestra, woodwind quintet, and string quartet.</i>	2,500
Festival Casals San Juan, Puerto Rico	<i>To support programs of the Puerto Rico Symphony Orchestra such as island touring, engagement of two associate conductors, a children's series, presentation of young Puerto Rican soloists, and pops concerts in public places.</i>	40,000
Flint Institute of Music Flint, Michigan	<i>For youth concerts given by the Flint Symphony Orchestra.</i>	18,000

Florida Gulf Coast Symphony St. Petersburg, Florida	<i>For youth concerts.</i>	32,500
Florida Philharmonic Miami, Florida	<i>For family/young people's concerts.</i>	35,000
Florida Symphony Orlando, Florida	<i>For concerts, a contemporary music festival at the Florida Technological University, and collaboration with local ballet and choral groups.</i>	35,000
Fort Lauderdale Symphony Orchestra Association Fort Lauderdale, Florida	<i>To support free family/youth concerts for the purpose of encouraging new audiences to subscribe.</i>	15,000
Fort Wayne Philharmonic Orchestra Fort Wayne, Indiana	<i>To support the continued engagement of professional musicians to perform with the orchestra and to provide chamber music services.</i>	25,000
Fort Worth Symphony Orchestra Association Fort Worth, Texas	<i>To support ensemble and chamber orchestra concerts in schools and in the community.</i>	12,000
Fresno Philharmonic Association Fresno, California	<i>To support concerts, continued engagement of a funds drive coordinator, and the continued engagement of a string trio.</i>	35,000
Glendale Symphony Orchestra Glendale, California	<i>For the engagement of a guest conductor and additional rehearsal time.</i>	2,000
Grand Rapids Symphony Society Grand Rapids, Michigan	<i>For the continued engagement of professional musicians to perform with the orchestra and to provide ensemble services.</i>	35,000
Hartford, Symphony Society of Hartford, Connecticut	<i>To support the orchestra's educational program and engagement of a development coordinator.</i>	27,500
Honolulu Symphony Society Honolulu, Hawaii	<i>To support concerts on neighboring islands, expansion of the "Summer Starlight" series, a training program which allows gifted students to work with orchestra musicians, and collaboration with a newly formed symphony chorus.</i>	100,000 TF 30,000 PG 30,000
Houston Symphony Society Houston, Texas	<i>To support outdoor concerts, student concerts, and a chamber music series for the 1978-79 season.</i>	TF 141,000 PG 141,000
Houston Symphony Society Houston, Texas	<i>To support summer outdoor concerts, student concerts, a chamber music series, and collaboration with the Houston Ballet for the 1979-80 season.</i>	49,100 TF 111,500 PG 111,500
Hudson Valley Philharmonic Society Poughkeepsie, New York	<i>To engage 25 full-time professional musicians to perform with the orchestra and to provide educational services to the community.</i>	15,000
Indiana State Symphony Society Indianapolis, Indiana	<i>To support youth concerts and concerts in Indiana communities.</i>	120,000 TF 65,000 PG 65,000
Jackson Symphony Orchestra Jackson, Mississippi	<i>To support chamber orchestra performances in junior high schools and the continued engagement of professional string musicians to perform with the orchestra.</i>	40,000
Jacksonville Symphony Association Jacksonville, Florida	<i>To support youth concerts, expansion of pops concerts, and engagement of additional musicians to perform with the orchestra.</i>	45,000
Kalamazoo Symphony Society Kalamazoo, Michigan	<i>For young people's concerts, including production of an opera in collaboration with Michigan Opera Theater, chamber orchestra concerts, and a brass quintet to provide educational services.</i>	18,600
Kansas City Philharmonic Association Kansas City, Missouri	<i>To support campus workshops, chamber orchestra concerts, performances with the opera company, and park concerts.</i>	100,000 TF 50,000 PG 50,000
Knoxville Symphony Society Knoxville, Tennessee	<i>For free family outdoor concerts, young people's concerts, and expansion of the string quartet program.</i>	15,000
Lansing Symphony Association Lansing, Michigan	<i>For engagement of guest artists.</i>	2,000

Long Beach Symphony Association Long Beach, California	<i>For additional rehearsal time, engagement of a development director and two consultants to improve earned and contributed incomes, and summer park concerts.</i>	10,000
Los Angeles Philharmonic Association Los Angeles, California	<i>To support "Open House at the Bowl," 20 "Symphony for Youth" concerts, in-school and campus concerts, and a week of open rehearsals for the 1978-79 season.</i>	TF 65,000 PG 65,000
Los Angeles Philharmonic Association Los Angeles, California	<i>For concerts in cities outside Los Angeles, a week of open rehearsals with Maestro Giullini, "Open House at the Bowl," and a computerized box office system for the 1979-80 season.</i>	195,000 TF 55,000 PG 55,000
Louisville Philharmonic Society Louisville, Kentucky	<i>For ensemble and chamber orchestra performances and full orchestra tours to surrounding cities and states.</i>	55,000 TF 10,000 PG 10,000
Memphis Orchestral Society Memphis, Tennessee	<i>For chamber orchestra concerts, in-school concerts by the Memphis Little Symphony, and promotional activities.</i>	40,000
Midland-Odessa Symphony Midland, Texas	<i>To engage additional musicians.</i>	4,000
Milwaukee Symphony Orchestra Milwaukee, Wisconsin	<i>To support young people's concerts and open rehearsals for the 1978-79 season.</i>	TF 65,000 PG 65,000
Milwaukee Symphony Orchestra Milwaukee, Wisconsin	<i>To support young people's concerts, orchestra and ensemble performances, promotional activities, collaboration with a choral group, and summer parks concerts for the 1979-80 season.</i>	120,000 TF 65,000 PG 65,000
Minnesota Orchestral Association Minneapolis, Minnesota	<i>To support a summer series, regional touring, educational services, and fund-raising activities.</i>	175,000 TF 55,000 PG 55,000
Monterey County Symphony Association Carmel, California	<i>For the continued engagement of professional musicians to perform with the orchestra and to provide in-school ensemble programs.</i>	10,500
Music for Long Island North Massapequa, New York	<i>To support the educational program of the Orchestra da Camera.</i>	25,000 TF 10,000 PG 10,000
Musical Arts Association—The Cleveland Orchestra Cleveland, Ohio	<i>To support concerts in neighboring communities and in schools and universities.</i>	180,000 TF 70,000 PG 70,000
Nashville Symphony Association Nashville, Tennessee	<i>To support expansion of the orchestra's subscription season to include an opera production in collaboration with Opera Memphis.</i>	50,000 TF 5,000 PG 5,000
National Symphony Orchestra Association Washington, D. C.	<i>For the 1978 summer concert series at Wolf Trap Farm Park.</i>	TF 80,000 PG 80,000
National Symphony Orchestra Association Washington, D. C.	<i>For the 1979 summer concert series at Wolf Trap Farm Park.</i>	237,000 TF 63,000 PG 63,000
New Haven Symphony Orchestra New Haven, Connecticut	<i>For additional rehearsal time, engagement of American artists, and continued engagement of a public relations staff person.</i>	35,000
New Jersey Symphony Orchestra Newark, New Jersey	<i>To support "Kaleidoscope" concerts, promotional activities, and in-school concerts.</i>	30,000 TF 100,000 PG 100,000
New Mexico Philharmonic Symphony Society Albuquerque, New Mexico	<i>To support educational programs, performances at Indian reservations and other communities, and additional administrative personnel to organize the tour program.</i>	32,500
New Orleans Philharmonic Symphony Society New Orleans, Louisiana	<i>To support regional concerts, collaborative programming with local ballet and choral groups, engagement of administrative staff, and additional rehearsal time for the 1978-79 season.</i>	TF 65,000 PG 65,000

New Orleans Philharmonic Symphony Society New Orleans, Louisiana	To support expansion of subscription concerts to include a pops series, neighborhood concerts, ensemble services, collaboration with local ballet and choral groups, expansion of the regional concert series, additional rehearsal time, and engagement of additional administrative personnel for the 1979-80 season.	95,600 TF 65,000 PG 65,000
New York, Philharmonic-Symphony Society of New York, New York	For free outdoor concerts and continuation of the regular subscription series.	185,000 TF 65,000 PG 65,000
Norfolk Symphony Association Norfolk, Virginia	For concerts and promotional activities.	27,500
North Carolina Symphony Society Raleigh, North Carolina	For the educational program involving orchestra, chamber, and ensemble performances.	65,000 TF 35,000 PG 35,000
Northeastern Pennsylvania, Philharmonic Society of Avoca, Pennsylvania	To support the performance of an opera in concert form, engagement of guest conductors, artists, and administrative personnel.	17,000
Oakland Symphony Orchestra Association Oakland, California	For concerts in schools and throughout the community.	30,000 TF 10,000 PG 10,000
Oklahoma Symphony Orchestra Oklahoma City, Oklahoma	To support educational and audience development programs, concerts and tours across the state, and engagement of an assistant conductor for the 1978-79 season.	TF 30,000 PG 30,000
Oklahoma Symphony Orchestra Oklahoma City, Oklahoma	For educational programs, the audience development program, concerts and tours for the 1979-80 season.	30,000 TF 30,000 PG 30,000
Omaha Symphony Association Omaha, Nebraska	To support the continued engagement of a string quartet.	35,000
Opera Orchestra of New York New York, New York	To support performances of opera in concert form, and special preview concerts for students and senior citizens which employ young American vocalists.	TF 20,000 PG 20,000
Orchestral Association Chicago, Illinois	To support the Chicago Symphony Orchestra in concerts for school children, "University Night" concerts, and lecture/ensemble programs for schools and homes for the aged.	195,000 TF 55,000 PG 55,000
Oregon Symphony Society Portland, Oregon	To support regional, educational, and family concerts; a chamber orchestra series; and a television series featuring interviews with the orchestra's director, musicians, and guest artists for the 1978-79 season.	TF 20,000 PG 20,000
Oregon Symphony Society Portland, Oregon	To support additional rehearsal time, engagement of five additional string players, full-time wind players, and an additional person to the management staff for the 1979-80 season.	65,000 TF 30,000 PG 30,000
Pasadena Symphony Association Pasadena, California	For additional rehearsal time and the continued engagement of orchestra musicians to coach students.	15,000
Peoria Symphony Orchestra Peoria, Illinois	To engage an administrative assistant.	2,000
Philadelphia Orchestra Association Philadelphia, Pennsylvania	For students' and children's concerts and the Robin Hood Dell Concerts.	185,000 TF 65,000 PG 65,000
Phoenix Symphony Association Phoenix, Arizona	For in-school educational programs, continued collaboration with ballet companies, concerts to small communities, and concerts by the chamber orchestra.	43,700 TF 20,000 PG 20,000
Pittsburgh Symphony Society Pittsburgh, Pennsylvania	For residencies at the Temple University Music Festival and other college campuses, and the collaboration with the Pittsburgh Opera and Ballet.	165,000 TF 65,000 PG 65,000
Portland Symphony Orchestra Portland, Maine	For youth concerts, expansion of the chamber orchestra series, and engagement of a string quartet to perform with the orchestra.	32,500

Queens Symphony Orchestra Forest Hills, New York	<i>For additional full-time musicians, additional rehearsal time, and promotional activities.</i>	8,000
Rhode Island Philharmonic Orchestra Providence, Rhode Island	<i>For ensemble and full orchestra concerts in schools and the engagement of additional string players.</i>	25,000
Richmond Symphony Richmond, Virginia	<i>To support statewide touring by the Richmond Sinfonia, the orchestra's chamber ensemble, and the engagement of additional musicians.</i>	40,000 TF 15,000 PG 15,000
Rochester Philharmonic Orchestra Rochester, New York	<i>For free public concerts, mini-tours, college residencies, a Mozart series, and matinee concerts for senior citizens.</i>	110,000 TF 65,000 PG 65,000
Sacramento Symphony Association Sacramento, California	<i>For the continued engagement of professional string players and two additional musicians to perform with the orchestra and provide ensemble services.</i>	30,000
Saginaw Symphony Orchestra Saginaw, Michigan	<i>For engagement of guest conductors.</i>	2,000
St. Louis Symphony Society St. Louis, Missouri	<i>For a chamber music series, engagement of public relations and marketing staff, and collaboration with Opera Theater of St. Louis.</i>	155,000 TF 55,000 PG 55,000
St. Paul Chamber Orchestra St. Paul, Minnesota	<i>For the Perspectives Series, the Open House Series, and expansion of the Baroque Series.</i>	65,000 TF 30,000 PG 30,000
San Antonio, Symphony Society of San Antonio, Texas	<i>For the extension of the season, the continued engagement of five full-time string players, the engagement of American-guest artists and conductors, and the orchestra's participation in the Rio Grande Valley International Music Festival.</i>	105,600 TF 30,000 PG 30,000
San Diego Symphony Orchestra Association San Diego, California	<i>For summer concerts, concerts at the University of California in San Diego, and young people's concerts.</i>	50,000 TF 25,000 PG 25,000
San Francisco Symphony Association San Francisco, California	<i>For the Symphony Forum, an educational program for university students, an audience development program to increase season ticket sales, and youth concerts.</i>	125,000 TF 85,000 PG 85,000
San Jose Symphony Association San Jose, California	<i>For young people's and tiny tots' concerts, and engagement of a director of development and public relations.</i>	40,000
Santa Barbara Symphony Orchestra Association Santa Barbara, California	<i>For the Sunday matinee concert series.</i>	10,000
Savannah Symphony Society Savannah, Georgia	<i>For ensemble and chamber orchestra programs in the schools.</i>	25,000
Seattle Symphony Orchestra Seattle, Washington	<i>For continuation of the regular subscription series, the Sunday matinee series, and the maintenance of the assistant conductor position for the 1978-79 season.</i>	TF 65,000 PG 65,000
Seattle Symphony Orchestra Seattle, Washington	<i>For the Musical Galazy Concert Series, collaborating with Seattle Opera, Pacific Northwest Ballet, and Seattle Arts Museum; the festival program, featuring the works of one composer; a Christmas concert; and a family concert series outside Seattle for the 1979-80 season.</i>	105,000 TF 65,000 PG 65,000
Shreveport Symphony Society Shreveport, Louisiana	<i>For engagement of a string quartet and woodwind quintet to perform with the orchestra; and for a concert at Grambling State University, involving a minority composer and pianist.</i>	20,000
Sioux City Symphony Orchestra Association Sioux City, Iowa	<i>For the engagement of a music director.</i>	2,000
Spokane Symphony Society Spokane, Washington	<i>For an outreach program involving college residencies, a matinee series for senior citizens, concerts in community centers and parks, and collaboration with the Spokane Chorale.</i>	40,000

Springfield Orchestra Association Springfield, Massachusetts	<i>For youth concerts, the engagement of professional musicians to perform with the orchestra and to provide ensemble services, and a concert featuring American music composed between 1865 and 1920.</i>	17,500 TF 15,000 PG 15,000
Syracuse Symphony Orchestra Syracuse, New York	<i>For the expansion of the Masterworks subscription series, in-school concerts, and family concerts.</i>	43,800 TF 70,000 PG 70,000
Toledo Symphony Orchestra Association Toledo, Ohio	<i>To support concerts of the chamber orchestra and full orchestra in rural communities.</i>	35,000
Tucson Symphony Society Tucson, Arizona	<i>For the in-school ensemble program concerts, and a core orchestra to perform with the orchestra and provide ensemble services.</i>	24,000
Utah Symphony Salt Lake City, Utah	<i>For the regional program involving educational and family concerts; and for collaboration with the Utah Chorale, Ballet West, and Utah Opera.</i>	120,000 TF 55,000 PG 55,000
Vermont Symphony Orchestra Association Burlington, Vermont	<i>For engagement of a string quartet, engagement of a chamber music coordinator, and additional rehearsal time.</i>	17,000
Wichita Symphony Society Wichita, Kansas	<i>For a touring program, a chamber music series called "Soirees Musicales," and engagement of a string quartet to perform with the orchestra and provide ensemble services.</i>	40,000
Winston-Salem Symphony Association Winston-Salem, North Carolina	<i>For the in-school music program and the engagement of professional musicians to perform with the orchestra.</i>	10,000
Youngstown Symphony Society Youngstown, Ohio	<i>For orchestral services for an opera production, ensemble performances in schools, youth concerts, and engagement of a guest conductor.</i>	19,500

Music Resources

Boston Symphony Orchestra Boston, Massachusetts	<i>For the first phase of development of a performance-based computer music system.</i>	20,000
Brooklyn Philharmonia Brooklyn, New York	<i>To support a "Music of the Americas" series to perform works of contemporary Black, Spanish, and Indian American composers and to perform these works in New York City neighborhoods.</i>	13,000
Phoenix Symphony Association Phoenix, Arizona	<i>For the reading and performance of new orchestral works.</i>	22,000

Related Orchestra Activities

American Symphony Orchestra League Vienna, Virginia	<i>For a management training program involving eight internships to orchestras for an 18-month period.</i>	100,000
American Symphony Orchestra League Vienna, Virginia	<i>For the collection and dissemination of statistical information on orchestras, management workshops, leadership training seminars for presidents of orchestras and women's guild boards of directors, publications, and consultation services.</i>	165,000
Buffalo Philharmonic Orchestra Society Buffalo, New York	<i>For the nationally televised concert commemorating Martin Luther King, Jr., as part of an all-day civic celebration.</i>	10,000
Buffalo Philharmonic Orchestra Society Buffalo, New York	<i>For the testing and installation of the "phonic ear" device to be used by those who have hearing impairments.</i>	12,000

North Carolina School of the Arts Foundation Winston-Salem, North Carolina	<i>For additional rehearsal time, Southeastern tour concerts, ensemble and solo performances, residencies and workshops, and engagement of young American artists.</i>	15,000
Orchestral Association Chicago, Illinois	<i>For the Chicago Symphony Orchestra's "Raggedy Ann Concerts" for handicapped children.</i>	7,500
Performing Artists Cultural Endeavors New York, New York	<i>For the Suburban Concert Series in communities surrounding New York City.</i>	6,000
West Virginia Arts and Humanities Council Charleston, West Virginia	<i>For the performances of the Wheeling and Charleston Symphony Orchestras throughout West Virginia.</i>	30,000

Choral

To support the activities of a limited number of fully professional choral organizations.

Program funds: \$72,000

American Choral Directors Association Lawton, Oklahoma	<i>For a choral leadership training workshop for state and division presidents and national officers of ACDA.</i>	\$17,000
Association of Professional Vocal Ensembles Philadelphia, Pennsylvania	<i>For the association's third year of service to professional vocal ensembles.</i>	10,000
Gregg Smith Singers New York, New York	<i>For concerts and residencies featuring the performance of American music.</i>	15,000
Musica Sacra of New York New York, New York	<i>For five concerts at Avery Fisher Hall.</i>	15,000
Southern California Choral Music Association Los Angeles, California	<i>For three concerts by the Los Angeles Master Chorale with the Los Angeles Philharmonic Orchestra.</i>	15,000

Career Development: Training

To support scholarship aid, development activities, and master teacher residencies for eligible music schools and to assist other musical organizations which provide training opportunities in music.

Program funds: \$265,900

Treasury funds: \$427,500

Private gifts: \$427,500

Association of Independent Conservatories of Music Cleveland, Ohio	<i>For maintaining a central office in Cleveland.</i>	\$10,000
Berklee College of Music Boston, Massachusetts	<i>For support of the development office.</i>	TF 7,500 PG 7,500
Boston Symphony Orchestra Boston, Massachusetts	<i>To support the Berkshire Music Center as a training institution for young musicians.</i>	100,000
Cleveland Institute of Music Cleveland, Ohio	<i>For support of the scholarship aid program, the development program, and master teacher residencies.</i>	TF 40,000 PG 40,000
Juilliard School New York, New York	<i>To support the scholarship aid program.</i>	TF 55,000 PG 55,000
Los Angeles Philharmonic Association Los Angeles, California	<i>For the orchestral training program for minority students, in which members of the Los Angeles Philharmonic Orchestra teach gifted minority instrumentalists.</i>	25,000

Manhattan School of Music New York, New York	<i>For the scholarship aid program.</i>	TF 40,000 PG 40,000
Mannes College of Music New York, New York	<i>For the scholarship aid and development programs.</i>	TF 30,000 PG 30,000
MCA Educational Activities Rockville, Maryland	<i>To support the administrative activities of the national office, including a job clearinghouse, an annual meeting, and publication of a newsletter.</i>	30,000
Music Associates of Aspen Aspen, Colorado	<i>To support the programs of the Aspen Music Festival: Aspen Chamber Symphony, training program for young conductors, contemporary music program, and the opera training program.</i>	50,000 TF 50,000 PG 50,000
National Guild of Community Schools of the Arts New York, New York	<i>For support of administrative activities, regional meetings for community arts school representatives, and promotional activities designed to increase awareness and support of community schools.</i>	20,000
New England Conservatory of Music Boston, Massachusetts	<i>For support of the scholarship aid program.</i>	TF 45,000 PG 45,000
New School of Music Philadelphia, Pennsylvania	<i>For support of the orchestra training program, which provides fellowships for instrumentalists who, in turn, teach talented, disadvantaged younger students.</i>	TF 30,000 PG 30,000
New York Community Trust, Various Trust Funds New York, New York	<i>For the Music Assistance Fund, which provides scholarship aid to minority musicians in conservatories.</i>	15,900
New York Community Trust, Various Trust Funds New York, New York	<i>For continuing support of the Orchestral Fellowship Program, which gives talented non-white musicians the opportunity to gain experience in orchestral playing by placing them for a year with participating orchestras.</i>	15,000
Peabody Institute of the Johns Hopkins University Baltimore, Maryland	<i>For support of the scholarship aid program and development activities.</i>	TF 40,000 PG 40,000
Philadelphia College of the Performing Arts Philadelphia, Pennsylvania	<i>For support of the scholarship aid program.</i>	TF 30,000 PG 30,000
San Francisco Conservatory of Music San Francisco, California	<i>For support of the preparatory and collegiate scholarship programs and development activities.</i>	TF 40,000 PG 40,000
Wisconsin Conservatory of Music Milwaukee, Wisconsin	<i>For support of the scholarship aid and development programs.</i>	TF 20,000 PG 20,000

Career Development: General

To assist organizations that provide career development and performance opportunities for young artists.

Program funds: \$100,000
Treasury funds: \$220,000
Private gifts: \$220,000

Affiliate Artists New York, New York	<i>For continuing support of the Exxon/Arts Endowment Conductors' Program during the 1978-79 season. The program will expand the number of available conductorships to 12.</i>	TF \$95,000 PG 95,000
Affiliate Artists New York, New York	<i>For support of 37 Affiliate Artists appointments in 1978-79. This program furthers the development of young performing artists.</i>	TF 125,000 PG 125,000
Marlboro School of Music Marlboro, Vermont	<i>For scholarship and fellowship aid to approximately 70 young artists to enable them to study with master teachers at Marlboro during the 1979 season.</i>	40,000

Young Concert Artists New York, New York	<i>For management services to outstanding young concert artists, and for a New York City recital series for 1978.</i>	35,000
Young Concert Artists New York, New York	<i>For continued support of management services to outstanding young concert artists; a New York City recital series; and residency programs and other performance opportunities for young artists for 1979.</i>	25,000

Contemporary Music: Performance

To provide support to professional ensembles and presenting organizations in order to encourage the performance of new music and to increase performance opportunities for the works of American composers.

Program funds: \$441,500

American Composers Concerts New York, New York	<i>For the 1979-80 performance season of the American Composers Orchestra.</i>	\$15,000
American Dance Festival Durham, North Carolina	<i>To bring together two composers and two choreographers to create two compositions for two new dances.</i>	24,000
American Music Center New York, New York	<i>To present, in conjunction with Chamber Music America, workshop-seminars on the problems of small performing ensembles.</i>	5,000
and/or service Seattle, Washington	<i>For the 1979-80 series of contemporary music concerts.</i>	4,500
Arizona Commission on the Arts and Humanities Phoenix, Arizona	<i>For the 1979-80 Music of the Americas concert series by the 20th Century Chamber Theater.</i>	3,000
Artist Development Binghamton, New York	<i>For the 1979-80 performances of contemporary string quartets by the Audubon Quartet.</i>	3,500
Audium San Francisco, California	<i>For the 1978-79 series of performance-seminars for college and high school groups.</i>	7,500
Aurora Music Foundation New York, New York	<i>For musicians' fees for the performance of a new work by Philip Glass by the Philip Glass Ensemble.</i>	3,500
Avant-Garde Music Festival New York, New York	<i>For the 1979-80 residency program of the Contemporary Chamber Ensemble.</i>	16,000
Bring Your Own Pillow San Francisco, California	<i>For the 1979-80 performance season of the San Francisco Contemporary Music Players.</i>	8,000
Collage Natick, Massachusetts	<i>For the 1979-80 series of concerts.</i>	6,000
Composers' Conference and Chamber Music Center Hyde Park, Vermont	<i>For the summer 1979 conference, including fellowships to composers, readings, rehearsals, and performances.</i>	15,000
Composers' Forum New York, New York	<i>For concerts of contemporary American music.</i>	5,000
Conimicut Foundation Berkeley, California	<i>For the Arch Ensemble's 1979-80 performance season.</i>	6,000
Contemporary Arts Center Cincinnati, Ohio	<i>For the 1979-80 season of contemporary music concerts.</i>	3,000
Contemporary Concerts Chicago, Illinois	<i>For a festival of contemporary music in spring 1980.</i>	3,500
Contrasts in Contemporary Music New York, New York	<i>For the 1979-80 season of Composers' Showcase concerts at the Whitney Museum.</i>	6,000
Contrasts in Contemporary Music New York, New York	<i>For the 1978-79 concert series, Composers' Showcase, at the Whitney Museum.</i>	6,000

Creative Music Foundation Woodstock, New York	<i>For tours to southern black colleges involving concert-seminars by Black contemporary music ensembles.</i>	4,500
Da Capo Chamber Players New York, New York	<i>For workshops and concerts during the 1979-80 season.</i>	3,500
Drawing Center New York, New York	<i>For musicians' fees for concerts performed in conjunction with an exhibition of musical manuscripts.</i>	3,000
Foundation for Modern Dance New York, New York	<i>For musicians' fees for touring a chamber orchestra with the Erick Hawkins Dance Company.</i>	4,000
Friends of American Music Taos, New Mexico	<i>For musicians' fees and travel connected with concerts of American music.</i>	1,500
Gregg Smith Singers New York, New York	<i>To pay musicians' fees and travel expenses during residencies.</i>	10,000
Group for Contemporary Music New York, New York	<i>For the 1979-80 season of concerts of contemporary music.</i>	10,000
Haleakala New York, New York	<i>For the 1979-80 Contemporary Music Series at the Kitchen Center for Video, Music, and Dance.</i>	12,000
Independent Composers' Association Los Angeles, California	<i>For the 1979-80 concert series by the ICA Ensemble.</i>	3,500
Kronos Performing Arts Association Oakland, California	<i>For the 1979-80 concert season by the Kronos Quartet.</i>	12,000
League of Composers International Society for Contemporary Music, U.S. Section New York, New York	<i>For a series of contemporary chamber music concerts during the 1979-80 season.</i>	5,000
Lenox Arts Center New York, New York	<i>For the 1979-80 and 1980-81 performance seasons of the Lenox Arts Center Chamber Ensemble in Stockbridge, Massachusetts, and in New York City.</i>	20,000
Meet the Composer New York, New York	<i>For performances, workshops, and lecture demonstrations in which composers participate.</i>	25,000
Metropolitan Pittsburgh Educational Television Pittsburgh, Pennsylvania	<i>For the 1979-80 season of the Pittsburgh New Music Ensemble.</i>	10,000
Minnesota Composers Forum St. Paul, Minnesota	<i>For concerts of contemporary music during the 1979-80 season.</i>	2,000
MSQ Enterprises Mt. Kisco, New York	<i>For concerts by the Manhattan String Quartet.</i>	3,500
Nevada State Council on the Arts Reno, Nevada	<i>For the 1979-80 performance season of the Las Vegas Chamber Players.</i>	6,000
New England Foundation for the Arts Cambridge, Massachusetts	<i>For the 1979-80 New England Contemporary Music Circuit.</i>	10,000
New Music Circle St. Louis, Missouri	<i>For the 1979-80 concert series.</i>	4,000
New Music Consort New York, New York	<i>For the 1979-80 tour performances.</i>	5,000
New York, Research Foundation of the State University of Albany, New York	<i>For residencies by musicians and composers at the Center of the Creative and Performing Arts in Buffalo.</i>	15,000
Opus I Chamber Orchestra Lakewood, Ohio	<i>For the 1979-80 contemporary music concert series.</i>	5,000
Orchestra of Our Time Bronx, New York	<i>For the 1979-80 season, including the South Bronx residency and short-term residencies throughout the United States.</i>	28,000

Parnassus Contemporary Music Foundation New York, New York	<i>For the 1979-80 season of contemporary chamber music.</i>	2,000
Pennsylvania, University of Philadelphia, Pennsylvania	<i>For the 1979-80 season of the Penn Contemporary Players.</i>	3,000
Performers' Committee for Twentieth-Century Music New York, New York	<i>For mini-residencies and concerts on college campuses and in communities.</i>	12,000
Real Art Ways Raw Ink Hartford, Connecticut	<i>For the 1979-80 season of new music concerts.</i>	5,000
Southern California Chamber Music Society Los Angeles, California	<i>For the 1978-79 series of Monday Evening Concerts of contemporary music.</i>	8,000
Southern California Chamber Music Society Los Angeles, California	<i>For the 1979-80 Monday Evening Concerts series of contemporary music.</i>	15,000
Speculum Musicae New York, New York	<i>For the 1978-79 performance season.</i>	6,000
Speculum Musicae New York, New York	<i>For the 1979-80 performance season.</i>	7,500
Strawberry Banke Chamber Music Festival Portsmouth, New Hampshire	<i>For contemporary music performances during the 1979-80 season of the Portsmouth Chamber Ensemble.</i>	2,500
Theater Chamber Players Washington, D. C.	<i>For the 1979-80 concert season and concert-workshops in the Washington, D.C. area.</i>	15,000
Twentieth Century Consort Washington, D. C.	<i>For the 1979-80 concert season.</i>	12,500
Voices of Change Dallas, Texas	<i>For the 1979-80 performance season.</i>	10,000

Contemporary Music: Composer/Librettist

Includes five subcategories: I: *Composers Fellowships* provide for the creation or completion of musical works or for research related to creative activity. II: *Collaborations Fellowships* enable composers to collaborate with librettists, video artists, filmmakers, poets, or choreographers for the creation or completion of collaborative works. III: *Career Advancement Fellowships* help composers and librettists further their careers. IV: *Services to Composers* grants are awarded to organizations for projects that serve composers on a national or regional basis. V: *Centers for New Music Resources* are pilot grants awarded to innovative music facilities, including electronic music studios and computer centers in order to encourage collaboration between composers and other creative artists.

Program funds: \$525,420

Category I: Composers Fellowships

Baker, Larry Cleveland Heights, Ohio	\$2,000	Blumenfeld, Harold St. Louis, Missouri	5,000
Baley, Virko Las Vegas, Nevada	2,500	Boesing, Paul Minneapolis, Minnesota	3,300
Bassett, Leslie Ann Arbor, Michigan	3,300	Bolcom, William Ann Arbor, Michigan	5,000
Beaser, Robert New York, New York	3,300	Brehm, Alvin New York, New York	3,700
Bergsma, William Seattle, Washington	3,700	Bresnick, Martin New Haven	5,000

Bruce, Frank (Neely) Middletown, Connecticut	5,000	Freedman, Hal New York, New York	2,000
Budd, Harold Newhall, California	3,700	Gabel, Gerald La Jolla, California	3,300
Byron, Michael New York, New York	2,000	Gerster, Robert Fresno, California	2,500
Carlsen, Philip Brooklyn, New York	1,000	Giteck, Janice Oakland, California	3,000
Ceely, Robert Brookline, Massachusetts	2,000	Graziano, John Flushing, New York	3,300
Cervetti, Sergio Brooklyn, New York	3,000	Grusin, Martin La Jolla, California	4,000
Clark, Timothy Waltham, Massachusetts	3,300	Hankinson, Ann La Jolla, California	2,000
Consoli, Marc-Antonio Rego Park, New York	3,000	Hays, Doris New York, New York	4,000
Cooper, Paul Houston, Texas	3,000	Hellermann, William New York, New York	3,300
Daugherty, Michael New York, New York	5,000	Hicks, David New York, New York	3,700
Dembski, Stephen Hanover, New Hampshire	3,300	Hiller, Lejaren Buffalo, New York	5,000
Dickerson, Roger New Orleans, Louisiana	3,000	Hodkinson, Sydney Fairport, New York	4,000
Dlugoszewski, Lucia New York, New York	7,500	Hoffman, Richard Oberlin, Ohio	3,300
Dodge, Charles New York, New York	3,300	Hoover, Katherine New York, New York	3,000
Dresher, Paul La Jolla, California	3,300	Howard, Earl New York, New York	3,300
Drummond, Dean New York, New York	3,000	Hudson, Joseph New York, New York	3,000
Earnest, John David New York, New York	2,000	Hunt, Jerry Dallas, Texas	2,000
Eaton, Bruce Farmington, Connecticut	2,500	Johnson, Tom New York, New York	3,300
Eaton, John Bloomington, Indiana	5,000	Karlins, M. William Northbrook, Illinois	2,000
Eversole, James West Willington, Connecticut	2,000	Kastle, Leonard New Lebanon Center, New York	2,000
Felciano, Richard San Francisco, California	5,000	Kechley, David Lyndhurst, Ohio	3,000
Fennelly, Brian New York, New York	3,700	Kim, Earl Cambridge, Massachusetts	2,500
Fontana, Bill San Francisco, California	3,000	Koblitz, David New York, New York	3,700
Forman, Joanne Taos, New Mexico	3,300	Kohn, Karl Claremont, California	3,000
Foss, Lukas New York, New York	4,000	Kolb, Barbara New York, New York	3,000
Fox, Frederick Bloomington, Indiana	2,500	Koplow, Philip Covington, Kentucky	2,000

Kraft, Leo Great Neck, New York	2,000	Peterson, Thomas Seattle, Washington	3,300
Kraft, William Marina del Rey, California	3,300	Picker, Tobias New York, New York	2,000
Kriesberg, Matthias New York, New York	3,000	Quittner, Katherine West Berlin, Germany	2,500
LaValle, Deanna Cambridge, Massachusetts	2,000	Rands, Bernard Cardiff, California	3,300
Lazarof, Henri Los Angeles, California	3,300	Reynolds, Roger Del Mar, California	7,500
Lewis, Peter Iowa City, Iowa	2,000	Richter, Marga Huntington, New York	2,500
Lockwood, Annea Crompond, New York	3,700	Rzewski, Frederic Rome, Italy	2,000
London, Edwin Shaker Heights, Ohio	2,000	Sackett, John Oakland, California	3,000
Lopato, David New York, New York	2,000	Schottstaedt, William Palo Alto, California	2,500
Magrill, Samuel San Marino, California	2,000	Schwantner, Joseph Rochester, New York	7,500
Mahler, David Seattle, Washington	2,250	Semegen, Daria Stony Brook, New York	3,300
McKinley, William Reading, Massachusetts	2,000	Silverman, Stanley New York, New York	4,000
McLean, Priscilla Austin, Texas	3,700	Steinhort, William Dayton, Ohio	2,200
McNabb, Michael Stanford, California	5,000	Stern, Howard Princeton, New Jersey	500
Mills, Charles New York, New York	2,000	Taxin, Ira Brooklyn, New York	3,300
Montague, Stephen London, England	2,500	Teitelbaum, Richard New York, New York	2,000
Moore, Robert New Haven, Connecticut	2,000	Thome, Diane Seattle, Washington	2,000
Moran, Robert New York, New York	5,000	Thorne, Francis New York, New York	3,700
Musgrave, Thea Norfolk, Virginia	3,000	Tillis, Frederick Amherst, Massachusetts	3,300
Niblock, Phill New York, New York	2,000	Toensing, Richard Boulder, Colorado	3,000
O'Brien, Eugene Cleveland Heights, Ohio	4,500	Tower, Joan New York, New York	2,000
Palmer, Robert Ithaca, New York	2,000	Trimble, Lester New York, New York	2,000
Payne, Maggi Oakland, California	2,000	Turetzky, Bertram Del Mar, California	2,000
Peles, Stephen Hartford, Connecticut	3,000	Walker, George Montclair, New Jersey	5,500
Pellman, Samuel Ithaca, New York	920	Ward, Robert Winston-Salem, North Carolina	5,000
Penn, William Austin, Texas	2,000	Waters, James Kent, Ohio	2,200

Wernick, Richard Media, Pennsylvania	3,000	Winsor, Philip Chicago, Illinois	3,300
Weinstein, Arnold Easthampton, New York	5,000	Wright, Maurice Brookline, Massachusetts	4,000
Wiley, Frank, Jr. Wilmington, North Carolina	3,700	Yannay, Yehuda Shorewood, Wisconsin	2,000
Wiley, James Geneseo, New York	3,000		

Category II: Collaborations Fellowships

Boesing, Martha Minneapolis, Minnesota	\$2,200
Connor, John (Tony) Middletown, Connecticut	3,400
Foreman, Richard New York, New York	2,700
Kondek, Charles New York, New York	3,400
Stambler, Bernard Annandale-on-Hudson, New York	2,700

Category III: Career Advancement

Goldberg, Stephen Woodside, New York	\$1,700
Heller, Duane Ithaca, New York	650
Klucsevsek, Guy Brooklyn, New York	1,250
Lennon, John Knoxville, Tennessee	1,250
Martino, Donald Newton, Massachusetts	2,500
Ovanin, Nikola New York, New York	1,000

Services to Composers

American Academy in Rome New York, New York	<i>For a one-year fellowship for a composer to live and work at the American Academy in Rome.</i>	\$10,000
American Music Center New York, New York	<i>For the center's administrative expenses and costs of workshops for contemporary music ensembles and composers.</i>	25,000

Centers for New Music Resources

and/or service Seattle, Washington	<i>For the electronic music studio, a resource for composers in the Northwest.</i>	\$7,000
California, University of La Jolla, California	<i>For the Center for Music Experiment, a resource for composers.</i>	18,000
Colgate University Hamilton, New York	<i>For the visiting composer program at the computer music studio and to purchase equipment for the studio.</i>	18,000
Mills College Oakland, California	<i>To enable the Center for Contemporary Music to make its facilities available to composers.</i>	18,000
Princeton University Princeton, New Jersey	<i>To upgrade equipment at the Winham Laboratory, used by composers in computer music-synthesis programs.</i>	10,000
Stanford University, Board of Trustees of Stanford, California	<i>For staff salaries and equipment purchase for the Center for Computer Research in Music and Acoustics.</i>	18,000

Jazz

Includes four subcategories: *Fellowships for Composers and Performers* enable highly talented professional jazz composers and performers to advance their careers. *Study Fellowships* enable young musicians of exceptional talent to study with established artists for concentrated instruction and experience. *Organizations* are awarded grants to present jazz performances, educational programs, short-term residencies by jazz specialists, and regional or national festivals or tours. *Jazz Related Activities* grants assist individuals and organizations with projects which are not included in other Jazz grant categories.

Program funds: \$1,063,900

Fellowships for Composers and Performers		Ewart, Douglas R. Chicago, Illinois	5,000
Acey, Sinclair T. Bronx, New York	\$7,500	Ford, Richard A. New York, New York	4,000
Albam, Manny New York, New York	7,500	Franklin, Henry Los Angeles, California	3,000
Amberger, Christopher F. Belleville, New York	3,000	Friesen, David Portland, Oregon	2,500
Baker, David Bloomington, Indiana	10,000	Gardner, Alonzo Hempstead, New York	1,000
Basile, John J. Dedham Massachusetts	5,000	Gilbert, Stanley Long Beach, California	3,000
Berg, Gordon C. No. Hollywood, California	3,500	Gordon, Frank A. New York, New York	3,000
Bluiett, Hamlet A., Jr. New York, New York	7,500	Grauer, Joanne Los Angeles, California	3,500
Booth, Arthur E. St. Albans, New York	4,000	Gumbs, Onaje Allan Bronx, New York	10,000
Bown, Patricia A. New York, New York	10,000	Haden, Charles E. San Francisco, California	8,000
Brackeen, Joanne M. New York, New York	10,000	Harris, Doug New York, New York	3,500
Braithwaite, George T. New York, New York	10,000	Harrison, Wendell Detroit, Michigan	1,500
Branch, James E. Richmond, Virginia	5,000	Hehmsoth, Hank H. Austin, Texas	1,500
Brown, Ray Santa Cruz, California	5,000	Hill, Andrew Pittsburg, California	5,000
Brown, Richard Chicago, Illinois	2,000	Jackson, Ira J. New York, New York	2,000
Brown, Gerald (Sonny) New York, New York	3,000	Jefferson, Ron Los Angeles, California	3,500
Burrell, Kenneth E. Huntington Beach, California	10,000	Jenkins, Travis W. Memphis, Tennessee	1,500
Burton, William R. New York, New York	5,000	Johnson, J. C. Wurtsboro, New York	10,000
Bushell, Garvin Las Vegas, Nevada	5,000	Jones, Robert T. White Plains, New York	2,000
Contos, Paul D. Santa Cruz, California	4,000	Konitz, Leon New York, New York	5,000
Davis, Walter T. New York, New York	10,000	Lake, Oliver New York, New York	6,000

Land, Harold Los Angeles, California	5,000	Tesar, William C. Ridgewood, New Jersey	2,500
Lawrence, Michael S. New York, New York	2,500	Thompson, Malachi Richard Brooklyn, New York	3,000
Lawsha, William Oakland, California	5,000	Tyler, Charles Brooklyn, New York	2,000
Lewis, George E. New York, New York	6,000	Wilber, Robert S. Brewster, Massachusetts	3,500
Loomis, Paul N. Denton, Texas	3,000		
Mahones, Gildo Los Angeles, California	5,000	Study Fellowships	
McGlohon, Loonis R. Charlotte, North Carolina	2,500	Allen, Geri A. Detroit, Michigan	\$2,000
McLean, Rene P. New York, New York	4,000	Benbow, Byron J. Springfield Gardens, New York	1,000
Melillo, Michael C. Stroudsburg, Pennsylvania	3,500	Brookens, Richard R. Falls Church, Virginia	1,500
Mitchell, Roscoe Cambridge, Massachusetts	6,000	Brown, Keith R. Knoxville, Tennessee	1,250
Moffet, Charles Corum, New York	5,000	Burrs, Leslie S. Philadelphia, Pennsylvania	2,500
Moody, James Las Vegas, Nevada	5,000	Carelli, Humbert J. San Francisco, California	1,500
Morgan, Frank Marina Del Rey, California	2,000	Cerasiello, Pat Booton, Massachusetts	1,000
Morris, James San Francisco, California	5,000	Chung, Brian K. Sterling Heights, Michigan	1,000
Morton, Bennie New York, New York	10,000	Clarke, Kim A. East Elmhurst, New York	1,000
Myers, Claudine New York, New York	3,500	Cozier, Jimmy E. Brooklyn, New York	1,260
Nagel, Paul R. Felton, California	3,000	Culver, Michael E. Toledo, Ohio	1,000
Peterson, Hannibal M. New York, New York	5,000	Davis, Otis C. Lamar, South Carolina	1,000
Preston, Edward L. East Elmhurst, New York	5,000	Dixon, Nathaniel New York, New York	2,600
Rusch, Jerome A. Los Angeles, California	2,500	Emanuel, Donna M. Jamaica, New York	2,000
Russell, George Cambridge, Massachusetts	10,000	Folks, Juateen S. New Boston, Michigan	2,000
Simmons, Huey P. San Jose, California	2,000	Furnace, Samuel Brooklyn, New York	2,500
Stadler, Heiner Manset, Maine	1,500	Gaskin, Steven T. Denver, Colorado	2,500
Stock, Jaxon L. Las Vegas, Nevada	3,000	Giardullo, Joseph R. High Falls, New York	2,000
Taylor, Cecil P. New York, New York	5,000	Glassman, Susan Gracie San Francisco, California	2,500
Terry, Keith Berkeley, California	2,000	Green, Gail New York, New York	1,500

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Grimes, Lennox New York, New York	2,500	Owen, Charles R., Jr. Northridge, California	1,000
Grund, Thomas S. Jackson Heights, New York	2,500	Previte, Robert J. Buffalo, New York	1,200
Janow, Terry L. Sherman Oaks, California	2,500	Purcell, John R. New York, New York	2,000
Kachulis, James A. Forest Hills, New York	1,500	Purcell, Yvonne New York, New York	1,000
Kay, Judith Ardentown, Delaware	5,000	Randolph, Deborah New York, New York	3,000
Kendall, Victor C. Willingboro, New Jersey	2,500	Reiter, Richard Adelphi, Maryland	3,000
Kindred, Robert H. Englewood, New Jersey	1,870	Saxton, William E. Richmond Hill, New York	3,500
Kirchner, William J., Jr. Arlington, Virginia	1,700	Serio, Mario New York, New York	2,000
Lake, Michael M. Phoenix, Arizona	750	Sevanhu, Chavunduka Chicago, Illinois	1,000
Langdon, Gregory G. Yonkers, New York	1,200	Strickland, Jean L. Malibu, California	1,000
Lawsha, Prince H. Santa Cruz, California	2,700	Taylor, Robert L. Washington, D. C.	2,000
Leisenring, John R. Prairie Village, Kansas	1,940	Turk, Mike Cambridge, Massachusetts	1,300
Lopez, Luis New York, New York	1,000	Voth, Barry Westminster, Colorado	2,000
Mayer, Jim E. St. Louis, Missouri	1,000	Williams, Marc C. Shawnee, Colorado	2,000
McIntyre, Earl P. Brooklyn, New York	5,000	Williams, Vea Northampton, Massachusetts	2,500
Meyer, Jon C. Appleton, Wisconsin	2,500	Withers, Heather Clifton, New Jersey	1,000
Miller, Glenn New York, New York	2,500	Witzel, James F. San Francisco, California	2,000
Nausbaum, Nora R. Arlington, Massachusetts	375		

Organizations

Alley Theatre Houston, Texas	<i>For the 1979 summer jazz festival which will feature local jazz artists.</i>	\$6,000
Alternative Center for International Arts New York, New York	<i>For concerts by jazz artists.</i>	4,000
Artists Collective Hartford, Connecticut	<i>For performances by the jazz ensemble, directed by Jackie McLean, illustrating the development of jazz.</i>	7,000
Association for the Advancement of Creative Musicians Chicago, Illinois	<i>For performances in new locations in Chicago, and for a performance in New York City.</i>	7,000
Atlanta, City of Atlanta, Georgia	<i>For the 1979 Atlanta Jazz Festival, which features national and regional jazz talent and is free to the public.</i>	7,500

Austin, City of Austin, Texas	<i>For jazz concerts, including performances in Austin area high schools.</i>	3,500
Central Missouri State University Warrensburg, Missouri	<i>For a residency by the Woody Herman Band which will include workshops with high school jazz bands.</i>	2,000
Centrum Foundation Port Townsend, Washington	<i>For a jazz festival featuring both nationally known and local jazz artists.</i>	3,780
Century City Educational Arts Project Los Angeles, California	<i>For performances at the Century City Playhouse by visiting jazz artists.</i>	3,000
Chrysler Museum at Norfolk Norfolk, Virginia	<i>For performances by visiting and local jazz musicians illustrating the development of jazz.</i>	3,000
Collective Black Artists New York, New York	<i>For performances by well-known jazz composers with the CBA Ensemble under the direction of Slide Hampton.</i>	20,000
Community Renewal Team of Greater Hartford Hartford, Connecticut	<i>For the 1979 Hartford Festival of Jazz.</i>	5,000
Cornish Institute Seattle, Washington	<i>For a residency by a group of nationally known jazz artists who will perform with local jazz musicians.</i>	5,000
Cosanti Foundation Scottsdale, Arizona	<i>For the engagement of well known jazz artists to participate in the 1979 Arcosanti Spring Jazz Festival.</i>	3,500
Creative Music Foundation Woodstock, New York	<i>For performances and workshops by visiting jazz artists at the Creative Music Foundation.</i>	4,500
Cultural Council Foundation New York, New York	<i>For jazz concerts and a spring jazz festival conducted by Environ and Composers Collective.</i>	2,500
Drake University Des Moines, Iowa	<i>For a jazz symposium consisting of workshops, clinics, and performances by visiting jazz artists.</i>	1,750
Hampshire College Amherst, Massachusetts	<i>For a jazz performance series and the seventh annual Black Musicians Conference.</i>	10,000
Hartford Jazz Society Hartford, Connecticut	<i>For jazz seminars in public schools.</i>	2,550
Henry Street Settlement New York, New York	<i>For a jazz workshop and performance series for the Lower East Side community.</i>	10,000
Highlights in Jazz New York, New York	<i>For a series of jazz concerts, each devoted to the music of a particular jazz artists or style of jazz.</i>	3,000
Hutchinson Community College Hutchinson, Kansas	<i>For a tour by Clark Terry to Kansas high schools.</i>	2,205
International Art of Jazz Stony Brook, New York	<i>For performances and lecture/demonstrations in the public schools of upstate New York.</i>	18,000
International Music Camp Bottineau, North Dakota	<i>For a jazz ensemble workshop for high school students and band directors.</i>	2,335
Jackson State University Jackson, Mississippi	<i>For a three-day jazz workshop for the university and local community.</i>	5,000
Jazz Coalition Boston, Massachusetts	<i>For Boston Jazz Week, performances and workshops in local schools designed to bring attention to local talent.</i>	3,500
Jazz Heritage Foundation Los Angeles, California	<i>For church concerts which explore the relationship between sacred music and jazz.</i>	3,500
Jazz in Arizona Paradise Valley, Arizona	<i>For residencies by jazz artists and concerts for inner-city children.</i>	7,000
Jazz Research Institute Detroit, Michigan	<i>For jazz instruction and workshops to be conducted by the Jazz Development Workshop.</i>	12,500
Jazz Research Institute Detroit, Michigan	<i>For concerts of new works by Detroit jazz composers.</i>	10,000

Jazzmobile New York, New York	<i>For the summer concerts by Jazzmobile ensembles and the lecture-concerts in public schools.</i>	25,000
Jewish Community Center Kansas City, Missouri	<i>For performances and workshops by visiting jazz artists.</i>	3,500
Kentucky, University of Lexington, Kentucky	<i>For the "Spotlight Jazz" series, concerts and workshops by professional jazz artists in schools and community centers throughout Kentucky.</i>	2,500
Kuumbwa Jazz Society Santa Cruz, California	<i>For residencies by visiting jazz artists and monthly jazz clinic/workshops.</i>	3,000
Las Vegas Jazz Society Las Vegas, Nevada	<i>For a jazz concert series and a program of instruction in Las Vegas public schools by local jazz musicians.</i>	15,000
Left Bank Jazz Society Baltimore, Maryland	<i>For a continuing series of concerts by well known jazz artists.</i>	7,500
Lettumplay Washington, D. C.	<i>For a series of presentations on the history of jazz.</i>	3,500
Lewis (Elma) School of Fine Arts Dorchester, Massachusetts	<i>For jazz instruction and performances.</i>	5,000
Lincoln Jazz Society Lincoln, Nebraska	<i>For jazz concerts and workshops held in conjunction with the University of Nebraska.</i>	3,500
Manna House Workshops New York, New York	<i>For a program of jazz instruction for members of the East Harlem community.</i>	3,500
McLennan Community College Waco, Texas	<i>For a residency by the Jimmy Owens Quintet.</i>	2,500
McNider (Charles H.) Museum Mason City, Iowa	<i>For the engagement of a jazz musician and educator to perform and conduct clinics.</i>	3,500
Memphis Arts Council Memphis, Tennessee	<i>For a program of jazz residencies coordinated with Memphis schools, universities, and community centers.</i>	5,000
Michigan State University East Lansing, Michigan	<i>For "Showcase Jazz," a student-run jazz concert/lecture series.</i>	6,065
Mid-America Arts Alliance Kansas City, Missouri	<i>For a tour by the Billy Taylor Trio.</i>	7,500
Milwaukee County War Memorial Milwaukee, Wisconsin	<i>For the 1979 Alewives Riverfront Jazz Festival.</i>	4,000
Mobile Jazz Festival Mobile, Alabama	<i>For the engagement of professional jazz musicians/educators to participate in the 1979 High School Jazz Festival.</i>	10,000
Monmouth County Library Freehold, New Jersey	<i>For free jazz performances and demonstrations at three libraries in New Jersey.</i>	3,000
Mt. San Antonio College Walnut, California	<i>For jazz performances and workshops for local residents, students, and teachers.</i>	2,000
Museum of Contemporary Art Chicago, Illinois	<i>For concerts and lectures emphasizing the music of the Association for the Advancement of Creative Musicians.</i>	1,000
Music Center Presentations Los Angeles, California	<i>For the Los Angeles Jazz Musicians Concert Series.</i>	7,500
National Band Camp South Bend, Indiana	<i>To engage jazz artists to participate in a week-long summer jazz clinic.</i>	10,000
New Muse Community Museum Brooklyn, New York	<i>For the Muse's Jazz Heritage Program: a regular concert/lecture series, free to the public; a senior citizens' jazz program; and "Adventures in Jazz," a series for young and handicapped children.</i>	20,000
New York Brass Conference for Scholarships New York, New York	<i>For weekly master workshops conducted by professional jazz artists.</i>	5,000

New York Foundation for the Arts New York, New York	<i>For performances by the Manhattan Plaza Big Band and concerts by jazz artists performing their own works.</i>	7,500
New York Shakespeare Festival New York, New York	<i>To engage artists to perform in the New Jazz Series at the Public Theater.</i>	5,000
Parker (Charlie) Memorial Foundation Kansas City, Missouri	<i>For the foundation's program of instruction in jazz for Kansas City area children.</i>	5,000
Portland Center for the Visual Arts Portland, Oregon	<i>For concerts featuring both nationally recognized and local jazz artists.</i>	4,000
Rutgers, the State University of New Jersey New Brunswick, New Jersey	<i>For concerts and lecture/demonstrations by well known jazz artists.</i>	15,000
Settlement Music School Philadelphia, Pennsylvania	<i>For a program of performance and instruction by jazz artists in local prisons and schools.</i>	4,000
Society of Universal Cultural Arts New York, New York	<i>For free jazz concerts held in parks throughout New York City.</i>	10,000
South Carolina Arts Commission Columbia, South Carolina	<i>For a series of residencies by nationally known jazz artists.</i>	5,000
Southern Arts Federation Atlanta, Georgia	<i>For a conference on jazz held in conjunction with the fall 1979 Atlanta Jazz Festival.</i>	5,000
SUM Concerts Houston, Texas	<i>To engage professional jazz artists to perform free for the public.</i>	3,000
Una Noche Plateada Tucson, Arizona	<i>For a jazz resident program by a well known jazz group which will provide performances and workshops in the Tucson area.</i>	7,500
Universal Jazz Coalition New York, New York	<i>For jazz concerts and a program of instruction about the music business for area artists.</i>	10,000
Universal Jazz Coalition New York, New York	<i>For a series of performances by lesser-known New York jazz artists and for "Salute to Women in Jazz."</i>	7,500
Universal Jazz Preservation Society Altadena, California	<i>For jazz concerts and a program of instruction about the music business for area artists.</i>	3,500
Utah, University of Salt Lake City, Utah	<i>To engage jazz artists to perform and conduct clinics during the 1979 "Snowbird Summer Arts Institute."</i>	2,500
Walnut Street Theater Philadelphia, Pennsylvania	<i>For concerts and workshops by visiting jazz artists.</i>	7,500
Wesleyan University Middletown, Connecticut	<i>To engage jazz artists to participate in concerts for Wesleyan students.</i>	3,000
West Virginia Arts and Humanities Commission Charleston, West Virginia	<i>For a jazz festival, including performances by professional West Virginia jazz musicians, and for the engagement of nationally known artists.</i>	4,000
Women's Jazz Festival Kansas City, Missouri	<i>For the 1979 Women's Jazz Festival, including workshops, jam sessions, and participation by high school musicians.</i>	3,000

Jazz Related Activities

Bradley, John Harwichport, Massachusetts	<i>For preparation of a photo essay about Louis Armstrong.</i>	\$3,500
Consortium of Jazz Organizations and Artists New York, New York	<i>For service to jazz organizations and artists, including gathering data and information on jazz activity, publishing a newsletter, providing a referral service on sources of support and providing technical assistance to organizations involved with jazz.</i>	24,000
National Jazz Foundation Washington, D. C.	<i>For technical assistance to organizations involved in jazz activities.</i>	26,400



Composer Jeffrey Levine at Millay Colony for the Arts, Austerlitz, New York. Photo: Clemens Kalischer

Rutgers, the State University of
New Jersey
Newark, New Jersey

To administer the Endowment's Jazz Oral History Project
involving interviews with distinguished elder jazz artists.

114,170

General Programs

Grants to support projects that cannot be accommodated within
established Endowment music programs.

Program funds: \$212,293

Congress of Strings Scholarship Fund New York, New York	For artists' and conductors' fees associated with the 1979 Congress of Strings programs at the University of Cincinnati and the University of Washington.	\$15,000
Dance Theater of Harlem New York, New York	For the orchestra workshop program of rehearsals and community performances of the Dance Theater of Harlem Percussion Ensemble.	10,000
District 1199 Cultural Center New York, New York	For performance fees for the music component of "Bread and Roses," programs in the performing arts for hospital and nursing home employees.	5,000
Eastern Music Festival Greensboro, North Carolina	For continued support of the artist-in-residence program, involving the engagement of artists to provide master classes and performances.	15,000
Grand Teton Music Festival Teton Village, Wyoming	For weekly concerts featuring 20th-century music, a com- posers-in-residence program, the presentation of young American artists, and audience development activities.	25,000
Inter-American Music and Arts Festivals Foundation Washington, D. C.	To present the tenth Inter-American Music Festival.	20,000
Lincoln Center for the Performing Arts New York, New York	To support the center's "Mostly Mozart" Festival in its 1979 season of low-cost summer concerts.	25,000
National Fine Arts Committee, Lake Placid Olympic Organizing Committee Lake Placid, New York	For musicians' fees during a two-week residency by Jazz- mobile at the Winter Olympic Games in February 1980.	15,000
New York, Research Foundation of the State University of* Binghamton, New York	To provide an outstanding professional arts administrator with the opportunity to serve temporarily in the Endow- ment's Music Program under the Intergovernmental Per- sonnel Act.	39,943
Northwestern University Evanston, Illinois	For the 1978 International Computer Music Conference held in November 1978 at Northwestern University.	7,350
Robin Hood Dell Concerts Philadelphia, Pennsylvania	For continued support of conductors' and soloists' fees for the 1979 season of concerts by the Philadelphia Orchestra at Robin Hood Dell West.	15,000
Spoletto Festival, U.S.A. Charleston, South Carolina	For administrative and artistic expenses involved in the music portion of the 1979 Spoleto Festival, U.S.A.	5,000
Theatre Development Fund New York, New York	For support of the music voucher program for small pro- fessional groups in the New York City area. The program makes it possible for students, teachers, union members, retired persons, and members of youth and community or- ganizations to attend performances.	15,000

* contract; TF—Treasury funds; PG—private gifts



Opera-Musical Theater

The Opera-Musical Theater Program, which was created last year, enables the Endowment to respond to the needs and opportunities within all forms of sung theater. Before we came into being, opera had been supported through the Music Program. Musical theater, however, had not received direct aid, although occasional productions of this uniquely American art form were funded through either the Music or the Theater Program.

For several years, our professional advisors in both fields had held that opera and musical theater are part of one "music theater" continuum, that each could benefit from a closer relationship with the other. There was already a lot of crossover, with directors, designers, conductors, even singers working in both areas. Also, contemporary music theater cannot be categorized neatly. Some works might be called opera, others musical theater. Staff and advisors agreed; who cares what a work is called? If it is good, it should be produced and enjoyed.

During a series of meetings held to discuss the possibility of an opera-musical theater program, initially cautious representatives of both fields found that they agreed. This was especially true when contemporary works were the topic at hand. Opera companies generally fear the box office loss associated with new works. Similarly, musical theater backers are afraid that experimental material will bring commercial losses and, therefore, most new productions were either revivals or new works created according to hackneyed formulas. Fewer and fewer really valuable new works were being produced, with almost none entering the repertory. Thus the need for good contemporary *producible* work quickly became a central theme of discussion.

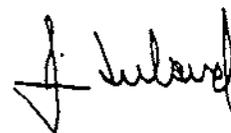
Our Program was born in July 1978. In

November another national meeting was held to discuss what form the new Program might take. A few key points emerged:

- Continued attention to producible new work is vital to the art's future.
- The Program should in no way allow artificial divisions between opera and musical theater. Categories of support should cover both.
- The Program must be flexible and open to innovative ideas.
- Producers and general managers must be encouraged to present contemporary material.

We accepted applications in spring 1979 for the 1980-81 season. The grants appearing in this *Annual Report* are for the 1979-80 season and reflect a year of transition, from the Music Program in fiscal 1978 to the new program in fiscal 1980. These 1979 grants are arranged in support categories which are simply functional; the categories do not reflect the new Program's philosophy. You may find out for what purposes grants were awarded during this transition year by reviewing the project descriptions.

We, the panel and staff of the Opera-Musical Theater Program, look forward to the future. We sincerely hope that our intent is clear and will be realized—that for a wide, ever-expanding public, all varieties of sung theater will present both the classics and the best of contemporary performing art. What better place for both than in "music theater," where all the arts combine to satisfy an audience?



James Ireland
Director, Opera-Musical Theater Program

Opera-Musical Theater Advisory Panel

Policy Panel

Carlisle Floyd, Chairman
 Professor, Composer
 University of Houston
 Co-Director, Houston Opera Studio
 Houston, Texas

Patricia Collins, Vice-Chairman
 Lighting Designer
 Hamden, Connecticut

Kurt Herbert Adler
 Conductor, General Director
 San Francisco Opera Association
 San Francisco, California

Carmen Balthrop
 Soprano
 Los Angeles, California

Vinnette Carroll
 Director, Producer, Actress
 Founder-Artistic Director
 Urban Arts Corps
 New York, New York

Edward Corn
 General Manager
 Opera Company of Philadelphia
 Philadelphia, Pennsylvania

Robert Edward Darling
 Artistic Director
 Central City Opera House Association
 Denver, Colorado

Justino Diaz
 Bass
 New York, New York

David Gockley
 General Director, Houston Grand
 Opera
 Co-Director, Houston Opera Studio
 Houston, Texas

Joan Harris
 President, Chicago Opera Theater
 Chicago, Illinois

Lynne Meadow
 Artistic/Executive Director
 Manhattan Theatre Club
 New York, New York

Stuart Ostrow
 Producer
 Pound Ridge, New York

Stanley Silverman
 Composer, Music Consultant
 New York, New York

Stephen Sondheim
 Composer, Lyricist
 New York, New York

Edward Weston
 Assistant Executive Secretary and
 Western Regional Director
 Actors' Equity Association
 Los Angeles, California

Grants Panel

H. Wesley Balk
 Stage Director, Educator
 St. Paul, Minnesota

Adelaide Bishop
 Stage Director, Educator
 Boston, Massachusetts

Michael Bronson
 Business Director
 Metropolitan Opera
 New York, New York

Hazel Bryant
 Producer, Singer, Actress
 Executive Producing Director
 Richard Allen Center for Culture
 and Art
 New York, New York

Nash Cox
 Arts Administrator, Educator
 Executive Director
 Kentucky Arts Commission
 Frankfort, Kentucky

Robert Herman
 General Manager
 Greater Miami Opera Association
 Miami, Florida

Robert Holton
 Publisher, Composer
 Director, Serious Music Division
 President, Lyra Management Division
 Belwin-Mills Publishing Corporation
 New York, New York

John Kander
 Composer, Educator
 New York, New York

Paula Kelly
 Dancer, Choreographer, Actress
 Los Angeles, California

Mike Malone
 Choreographer, Educator
 Director, Performing Arts
 Karamu Performing Arts Theatre
 Cleveland, Ohio

Thea Musgrave
 Composer, Librettist, Conductor
 Norfolk, Virginia

Conrad Susa
 Composer
 San Francisco, California

Anthony Turney
 Executive Director
 Southern Arts Federation
 Atlanta, Georgia

Opera-Musical Theater Grants

Program funds:	\$3,035,800
Treasury funds:	\$1,791,000
Private gifts:	\$1,791,000

Basic Grants

To help opera companies improve their artistic quality and their management, reach new audiences, and broaden their repertoires to include more works by American artists.

Program funds: \$2,528,500
 Treasury funds: \$1,341,000
 Private gifts: \$1,341,000

Arizona Opera Company Tucson, Arizona	To support the engagement of the Phoenix Symphony Orchestra for two productions in Phoenix.	\$6,000
Augusta Opera Association Augusta, Georgia	For a resident ensemble of young American singers and a coach for the 1980 season.	7,500
Baltimore Opera Company Baltimore, Maryland	For administrative expenses, including the engagement of staff, the Opera Education for Youth program, production expenses, and statewide touring of the Eastern Opera Theater.	80,000
Central City Opera House Association Denver, Colorado	To support an eight-week apprentice training program for young professionals, and performances during the 1979 festival.	50,000
Charlotte Opera Association Charlotte, North Carolina	For improvement of artistic quality, including increased rehearsal time for orchestra and hiring of technical personnel.	10,000
Chautauqua Institution Chautauqua, New York	To support a new production of <i>The Taming of the Shrew</i> by American composer Vittorio Giannini, and the Apprentice Artists program for young American singers in the 1980 summer season of Chautauqua Opera.	35,000
Cincinnati Opera Association Cincinnati, Ohio	For production and artistic resource needs and extension programs, including resource services to area organizations for the 1978-79 season.	TF 15,000 PG 15,000
Cincinnati Opera Association Cincinnati, Ohio	To support the 1980 Summer Festival; a spring opera production; establishment of an office of marketing and development; and outreach activities, including in-school and tour performances for the 1979-80 season.	90,000
City Center of Music and Drama New York, New York	To support new productions of the New York City Opera.	150,000 TF 50,000 PG 50,000
Columbus Symphony Orchestra Columbus, Ohio	To support the four-production opera series, and two performances for students.	25,000
Connecticut Opera Association Hartford, Connecticut	To support the repeat performance of Verdi's <i>Il Trovatore</i> .	TF 6,000 PG 6,000
Dallas Civic Opera Company Dallas, Texas	For development and marketing programs, an additional performance series, and audience development projects for the 1978-79 season.	TF 40,000 PG 40,000
Dallas Civic Opera Company Dallas, Texas	To strengthen artistic resources, including the engagement of orchestral and choral personnel; expand community outreach programs, including performances for students; and improve management and marketing techniques.	45,000 TF 50,000 PG 50,000
Des Moines Metro Opera Indianola, Iowa	For the engagement of young American singers, and a production of <i>Vanessa</i> by Samuel Barber.	7,500
Fort Worth Civic Opera Association Fort Worth, Texas	To support the engagement of artistic and management personnel.	20,000
Goldovsky Opera Institute Brookline, Massachusetts	To support the institute's fundraising activities.	20,000
Hawaii Opera Theater of the Honolulu Symphony Society Honolulu, Hawaii	To strengthen artistic standards; engage a resident technical director, a set designer, and an accompanist-artistic advisor; expand the educational program; and upgrade the promotion campaigns.	30,000

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Hidden Valley Music Seminars Carmel Valley, California	<i>To engage artistic personnel, including stage directors and lighting designers.</i>	4,500
Houston Grand Opera Association Houston, Texas	<i>For the engagement of guest conductors, stage directors, and designers; the engagement of the Houston Symphony Orchestra for rehearsals and performances; and a marketing campaign to increase subscription sales.</i>	135,000 TF 50,000 PG 50,000
Houston Grand Opera Association Houston, Texas	<i>To enable the Texas Opera Theater to expand its touring and community service program.</i>	50,000 TF 20,000 PG 20,000
Kansas City Lyric Theater Kansas City, Missouri	<i>To support the engagement of artistic, production, and management personnel.</i>	65,000
Kentucky Opera Association Louisville, Kentucky	<i>To support the completion of a two-year audience development campaign.</i>	22,000
Lyric Opera of Chicago Chicago, Illinois	<i>To support the engagement of apprentice artists for regular season performances, three new productions for the 25th anniversary season, the education and performance program for students, and the expansion of the opera season by two weeks.</i>	150,000 TF 50,000 PG 50,000
Massachusetts Council on the Arts and Humanities Boston, Massachusetts	<i>To support the following activities of Opera New England: the engagement of six young American singers, a marketing/audience development program, a technical apprentice program, and a fund-raising campaign.</i>	55,000
Memphis Opera Theatre Memphis, Tennessee	<i>For strengthening of artistic quality, including increased rehearsal time.</i>	30,000
Metropolitan Opera Association New York, New York	<i>To support artistic and technical preparation for the 1979-80 season, rehearsal time for new productions of four operas, and two weeks of free parks concerts.</i>	100,000 TF 600,000 PG 600,000
Michigan Opera Theater Detroit, Michigan	<i>For additional rehearsals with singers and orchestra players, and the engagement of a resident music director.</i>	40,000
Milwaukee Florentine Opera Company Milwaukee, Wisconsin	<i>For additional rehearsal time, the engagement of the Milwaukee Symphony for all productions, and a master class in stage manner for the resident chorus for the 1978-79 season.</i>	TF 20,000 PG 20,000
Milwaukee Florentine Opera Company Milwaukee, Wisconsin	<i>For additional performances of three operas for the 1979-80 season.</i>	TF 20,000 PG 20,000
Minnesota Opera Company Minneapolis, Minnesota	<i>For increased rehearsal time; engagement of guest stage directors, music directors, and designers; engagement of guest artists; and fund-raising activities.</i>	67,500
Natural Heritage Trust/Artpark Lewiston, New York	<i>To support 12 performances of three opera productions during the 1979 season.</i>	6,500
Nevada Opera Guild Reno, Nevada	<i>To support the engagement of administrative and artistic personnel.</i>	15,000
New Orleans Opera Association New Orleans, Louisiana	<i>To support additional rehearsals with members of the New Orleans Philharmonic, engagement of guest conductors and directors, and two performances of Madame Butterfly, using young American singers.</i>	32,500
Omaha Opera Company Omaha, Nebraska	<i>To support a new educational program that includes the engagement of two resident artists, and the production of a children's opera.</i>	10,000 TF 15,000 PG 15,000
Opera Association of New Mexico Santa Fe, New Mexico	<i>For continuing support of the apprentice training programs for singers and technicians for the 1980 summer season of the Santa Fe Opera.</i>	135,000
Opera Company of Boston Boston, Massachusetts	<i>To support the engagement of costume, set and lighting designers; the expansion of the computer accounting system; and an audience development/marketing campaign.</i>	50,000 TF 50,000 PG 50,000
Opera Company of Philadelphia Philadelphia, Pennsylvania	<i>For broadening of repertory, including a new production of Hansel and Gretel; and the engagement of staff for a major fund-raising effort for the 1978-79 season.</i>	TF 40,000 PG 40,000

Opera Company of Philadelphia Philadelphia, Pennsylvania	<i>To strengthen artistic quality, engage guest conductors and other artistic personnel, hire management experts, and expand outreach programs for communities in the Delaware Valley region for the 1979-80 season.</i>	35,000 TF 40,000 PG 40,000
Opera Festival Association Glens Falls, New York	<i>For the 1979 summer season of the Lake George Opera Festival, including four productions in English; and continuation of the Young Resident Artists program; and the engagement of administrative and artistic personnel.</i>	TF 20,000 PG 20,000
Opera Festival Association Glens Falls, New York	<i>For the 1980 summer season of the Lake George Opera Festival, including four productions in English; and performances in Albany, Schenectady, and Troy.</i>	25,000 TF 20,000 PG 20,000
Opera Guild of Greater Miami Miami, Florida	<i>To support the set design, construction, and stage direction of four new productions; engagement of technical management personnel; and the engagement of American artists.</i>	100,000
Opera School of Chicago Chicago, Illinois	<i>To support production costs, including a chamber opera in English; performances for school children from grades four to eight; and four concert performances with the Grant Park Symphony.</i>	45,000
Opera Theatre of St. Louis St. Louis, Missouri	<i>To support five productions during the May-June 1980 season, including a newly commissioned work by American composer David del Tredici.</i>	25,000
Opera Theater of Syracuse Syracuse, New York	<i>For the engagement of technical and artistic personnel.</i>	10,000
Pittsburgh Opera Pittsburgh, Pennsylvania	<i>To support the engagement of artistic and production personnel, the Pittsburgh premiere of Ariadne auf Naxos, and the continued use of the Construction Center for the Performing Arts.</i>	15,000 TF 25,000 PG 25,000
Portland Opera Association Portland, Oregon	<i>To support a summer production in Washington Park, including outreach and audience development activities; and a new production of Beethoven's Fidelio which will be exchanged with Seattle Opera.</i>	57,000
San Diego Opera Association San Diego, California	<i>To support three fully staged dress rehearsal performances for students, and the addition of an eighth production.</i>	80,000
San Francisco Opera Association San Francisco, California	<i>To support the engagement of young American singers; production and artistic resource needs, including more rehearsal time; and development activities.</i>	175,000 TF 50,000 PG 50,000
Seattle Opera Association Seattle, Washington	<i>To support the opera-in-English program, the development program, a computerized data processing system, and the fifth annual Pacific Northwest Festival production of Wagner's Ring of the Nibelung during summer 1979.</i>	150,000 TF 50,000 PG 50,000
Spoletto Festival, U. S. A. Charleston, South Carolina	<i>To engage artists and musical staff for the 1979 festival.</i>	25,000
Spring Opera of San Francisco San Francisco, California	<i>To support the engagement of young American singers, the hiring of additional string players, and touring fully staged productions.</i>	50,000
Symphony Society of San Antonio San Antonio, Texas	<i>To support the 1980 season of San Antonio Grand Opera, including the premiere of a new American opera and performances for students.</i>	TF 20,000 PG 20,000
Tri-Cities Opera Company Binghamton, New York	<i>To support three productions, including the engagement of artistic, technical, and administrative personnel.</i>	22,500
Tulsa Opera Tulsa, Oklahoma	<i>To support three productions during the 1979-80 season.</i>	15,000
Virginia Opera Association Norfolk, Virginia	<i>To support the engagement of management and artistic personnel.</i>	10,000 TF 15,000 PG 15,000
Washington Opera Washington, D. C.	<i>To support the artistic and expansion goals during the 1979-80 season.</i>	70,000 TF 50,000 PG 50,000

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Western Opera Theater San Francisco, California	To support the annual five-month tour, an increase in the number of performances accompanied by orchestra, and promotional and educational materials.	60,000 TF 25,000 PG 25,000
Wolf Trap Foundation for the Performing Arts Vienna, Virginia	To support two new productions, including the design and construction of sets and the engagement of artistic personnel.	15,000

Development Grants

To strengthen some on-going activities of opera companies with budgets between \$100,000 and \$200,000. Projects include hiring guest artists and consultants in management, fund-raising, and development.

Program funds: \$28,000

Anchorage Civic Opera Anchorage, Alaska	Second-year support for the engagement of an administrative director/opera planner.	\$2,000
Brooklyn Academy of Music Brooklyn, New York	To support the engagement of a company director and a part-time administrative assistant to work on the development of the New Opera Theatre.	5,000
Chattanooga Opera Association Chattanooga, Tennessee	Second-year support for the engagement of guest stage directors and lighting designers.	2,000
Chicago Opera Theater Chicago, Illinois	Second-year support for the engagement of a part-time development coordinator.	2,000
Ebony-Opera New York, New York	Second-year support for performances in English, with American singers, conductors, and stage directors.	2,500
Fargo-Moorhead Civic Opera Company Fargo, North Dakota	Second-year support for the engagement of a full-time director.	2,000
Mobile Opera Guild Mobile, Alabama	Second-year support for the engagement of guest artistic personnel who will also act as consultants to the guild.	2,000
New Cleveland Opera Company Cleveland, Ohio	To support an audience development program.	5,000
Skylight Comic Opera Milwaukee, Wisconsin	To engage an American tenor as a resident artist.	3,500
Utah Opera Company Salt Lake City, Utah	Second-year support for the engagement of artistic personnel.	2,000

Music Resources Projects

To assist outstanding projects that can be used as models for future developments in opera. These grants required a three-to-one match.

Program funds: \$275,000

Central City Opera House Association Denver, Colorado	To support the Composers' Series: staged readings and full productions of new works by American composers.	\$25,000
Houston Grand Opera Association Houston, Texas	Continued support for the Houston Opera Studio, an advanced training program for singers and directors, jointly sponsored by the University of Houston.	50,000
Michigan Opera Theatre Detroit, Michigan	Continued support for the resident company, including taking opera programs into schools and communities.	45,500

National Opera Institute Washington, D. C.	<i>To support the Music Theater Workshop project which involves rehearsals, conferences, and professional workshop performances of new opera-musical theater works by American composers and librettists.</i>	30,000
O'Neill (Eugene) Theater Center Waterford, Connecticut	<i>To support the second annual Composer/Librettist Conference, a joint program with the Opera Company of Philadelphia, which involves rehearsals, conferences, and workshop performances of new opera-musical theater works by American composers and librettists.</i>	15,000
Opera Association of New Mexico Santa Fe, New Mexico	<i>For a training program for 15 students in performance, production, and general administration for Santa Fe Opera.</i>	13,000
Opera Company of Philadelphia Philadelphia, Pennsylvania	<i>To support a study of technology that could be adapted to theatrical purposes.</i>	34,000
San Francisco Opera Association San Francisco, California	<i>Continuing support for the Opera Laboratory project to increase the knowledge and availability of new American works.</i>	32,500
Southern Arts Federation Atlanta, Georgia	<i>To support a pilot project for a joint new production of Don Giovanni for Augusta, Mobile, and Piedmont Opera Companies.</i>	30,000

General Services to the Field

To assist organizations that provide services to the opera field, and to assist unique projects of limited duration.

Program funds: \$204,300
 Treasury funds: \$450,000
 Private gifts: \$450,000

Affiliate Artists New York, New York	<i>To support the continued operation of the San Francisco/Affiliate Artists career development program for young American opera performers.</i>	TF 50,000 PG 350,000
Darling, Ann* Washington, D. C.	<i>A contract to study the feasibility of a service organization for musical theater.</i>	5,590
District 1199 Cultural Center New York, New York	<i>To support Bread and Roses: An Oral History Revue, with songs and sketches about working people.</i>	6,000
Metropolitan Opera Association New York, New York	<i>To support a fund-raising project in cooperation with the U.S. Pioneer Electronics Corporation.</i>	TF 50,000 PG 50,000
Mississippi Inter-Collegiate Opera Guild Jackson, Mississippi	<i>For the purchase of office supplies and furniture for Opera/South to replace items lost in the spring 1979 flood.</i>	2,050
Mississippi Opera Association Jackson, Mississippi	<i>For the purchase of costumes and accessories for Opera/South to replace those lost in the spring 1979 flood.</i>	8,750
National Opera Institute* Washington, D. C.	<i>A contract to provide consultant services for evaluation of nonprofit professional opera and musical theater organizations.</i>	50,000
National Opera Institute Washington, D. C.	<i>For assistance to young opera singers, apprenticeships in opera administration and production, assistance with productions of new or rarely performed works, inter-company cooperative projects, innovative projects, public information programs, and technical assistance to small opera companies.</i>	TF 350,000 PG 35,000
National Opera Institute Washington, D. C.	<i>To increase a previous grant to a total of \$12,560 to support a census of all nonprofit 501(c)(3) organizations which produce fully staged performances of opera-musical theater works with professional performers before live audiences.</i>	1,410



Joseph McKee in "The Three Pintos" by Carl Maria von Weber and Gustav Mahler—Opera Theatre of St. Louis. Photo: Ken Howard

OPERA America Washington, D. C.	<i>For the Accessible Arts Demonstration Project, including the engagement of a consultant who will provide technical assistance to member companies regarding compliance with Section 504 of the 1973 Rehabilitation Act.</i>	9,000
OPERA America Washington, D. C.	<i>For maintaining a national office to provide services to professional opera companies and for consultation services to member companies.</i>	50,000
Ostrow (Stuart) Foundation Pound Ridge, New York	<i>To support in-residence costs for artists engaged for six workshop productions at the Musical Theatre Lab, located at the John F. Kennedy Center in Washington, D.C.</i>	13,000
Puerto Rican Culture, Institute of San Juan, Puerto Rico	<i>To support a three-day meeting for opera-musical theater companies in Puerto Rico in order to discuss ideas for mutual cooperation and self help.</i>	2,000
Senahan New York, New York	<i>For the creation of a new work in music/theater/dance involving the following artists: Martha Clarke, choreographer; Jan Wodynski, composer; Linda Hunt, actress; and Felix Blaska, choreographer.</i>	3,500
Slobin, Mark New York, New York	<i>To support the reconstruction of the score and the translation of the libretto for Shulamis, composed a century ago by Abraham Goldfaden, founder of the Yiddish Theater.</i>	5,000
Tharp (Twyla) Dance Foundation New York, New York	<i>To support the creation of a full evening's work incorporating original dance, theater, and musical elements.</i>	15,000
Theatre Express Pittsburgh, Pennsylvania	<i>To support the professional production of a new musical theater work, Made by Two, written by Gertrude Stein and composed by William Turner.</i>	3,000
Western States Arts Foundation Denver, Colorado	<i>For regional touring activities of Texas Opera Theater (Houston) and Western Opera Theater (San Francisco) in the 10-state region.</i>	3,000

* contract; TF—Treasury funds; PG—private gifts



Special Projects

More often than not, art—especially the art of today—does not fit into neat packages. Rather, it crosses boundaries and ignores categories. Such art forms as music, theater, dance may combine in the newest, most innovative work, with fascinating results. Special Projects is largely concerned with ventures which bring together these different arts.

For us, 1979 was a year of study and change. We had just become a full program within the Endowment, and everything was under scrutiny. We assessed, we redefined, we looked at reports about what we have been doing. In the process, we learned a good deal about what we think interdisciplinary arts organizations like those we work with need most.

Our Arts Centers and Festivals category had been a pilot program for the last five years. Groups as different as the Brooklyn Academy of Music and Chemung County Performing Arts or Spoleto Festival USA and Real Art Ways had received money through this pilot during 1979. They had used their grants to solicit more members, to learn about computers, or simply to survive. As far as it went, the program had been useful and effective.

Now, however, our panels believe that Special Projects needs to do more to aid presenting organizations. Entities such as Lincoln Center and the Music Center of Los Angeles that present artists have not, up to now, had one specific place to turn to at the Endowment. We plan to offer them such a place. This new emphasis on presentors and the resulting guidelines changes came about partially as a result of our Arts Centers and Festivals study, which was completed in October 1979. The results will be evident during 1980.

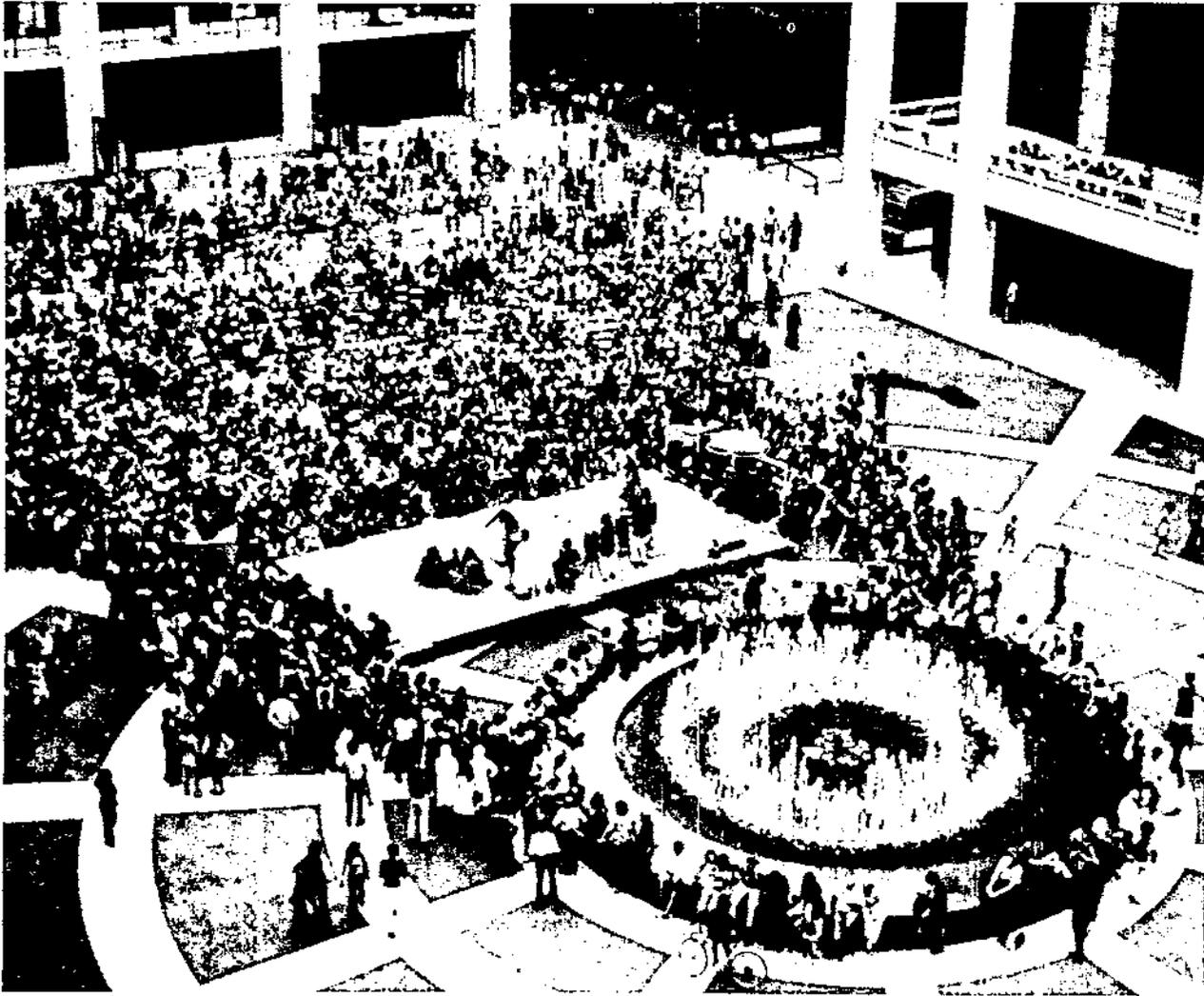
There will also be changes in our Interdisciplinary/Special Projects category, which

gives funds to model projects that should be emulated. We have shifted our focus, from management- and service-oriented activities to creative art projects involving more than one art form. *Bread and Roses*, a New York hospital workers' union program designed to offer music, theater, and the visual arts to its members as well as help them share their different cultural backgrounds and daily lives with each other, is such an undertaking. So is Affiliate Artists' Community Artists Residency Training Program, which teaches community leaders how to bring artists to their cities and towns.

We will concentrate more on artists' colonies such as Yaddo and Millay, which give a haven to writers, composers, sculptors, and the like, and on interdisciplinary places where new work is emphasized, such as The Kitchen. Pilot programs designed with such places in mind may well emerge. Another improvement will be a new routing system for projects which get money from more than one Endowment program. They will now be able to apply only once, to Special Projects, instead of contending with the requirements of many programs.

Our Interdisciplinary/Services to the Field category gives help to management-oriented, technical assistance projects. In 1979 we helped Volunteer Lawyers for the Arts offer low-cost legal services to artists. We funded scholarships to arts management workshops, supported an arts administration clearinghouse, and provided aid for groups that involve older people in the arts. At present we plan to continue along these lines.

Special Projects has other ideas in mind, too. We are considering supporting collaborations of artists working in a variety of art forms, training programs that cross artistic boundaries, and fellowships for artists using more than one medium. Many currently well-



Olatunji and his African Dancers—Lincoln Center Out-of-Doors Festival, New York. Photo: Susanne Faulkner Stevens

established programs began years ago as part of the Office of Special Projects.

It isn't always easy to work with art forms that do not fit within the existing Endowment structure, but it is always exciting. We are confident that the changes we planned in 1979 will help institutions that offer the finest in such art, and we look forward to carrying out these changes.

Esther Novak
Director, Special Projects Program

Special Projects Advisory Panel

Robert Alexander
Director, Living Stage
Washington, D.C.

Mikki Ankhra
Community Relations Manager
Brooklyn Academy of Music
New York, New York

Judith Baca
Program Developer
Social and Public Art Resource Center
Venice, California

Thomas Bacchetti
Associate Manager
Atlanta Symphony Orchestra
Atlanta, Georgia

Robin Berry
Executive Director
Rhode Island State Council on the
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Providence, Rhode Island

Simon Michael Bessie
Senior Vice President
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New York, New York

Leonard DePaur
Director of Community Relations
Lincoln Center for the Performing
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Robert Fitzpatrick
President
California Institute of the Arts
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Diana Goldin
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Vice President, Arts Division,
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George Irwin
Former Director
Quincy Fine Arts Society
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Bonnie Pitman-Gelles
Coordinator, National Endowment
for the Humanities, Youth Projects
Washington, D.C.

Curtis Schwartz
Former Executive Director
Oklahoma Arts and Humanities
Council
Oklahoma City, Oklahoma

Yen Lu Wong
Professor of Drama
University of California
La Jolla, California

Special Projects Grants

Program funds: \$2,948,617
Treasury funds: \$ 165,000
Private gifts: \$ 165,000

Arts Centers/ and Festivals

To assist organizations that present multidisciplinary programs and that have full-time, year-round administrations. Grants aid such activities as fundraising and audience development projects.

	Program funds: \$354,000 Treasury funds: \$ 30,000 Private gifts: \$ 30,000	
Alternative Center for International Arts New York, New York	<i>For the 1978-79 audience development project, which will include benefit concerts, an associates drive, a quarterly newsletter, and traveling exhibitions.</i>	\$12,000
Alternative Center for International Arts New York, New York	<i>For the center's 1979-80 audience development and fundraising efforts.</i>	13,000
American Shakespeare Festival Theatre and Academy Stratford, Connecticut	<i>For the American Shakespeare Theatre, Connecticut Center for the Performing Arts, to computerize their box office operations.</i>	25,000
Brooklyn Academy of Music Brooklyn, New York	<i>For the 1979 audience development campaign targeting Black and Hispanic communities.</i>	17,500
Brooklyn Academy of Music Brooklyn, New York	<i>For the 1980 audience development campaign targeting Black and Hispanic communities.</i>	25,000
Chemung County Performing Arts Elmira, New York	<i>To set up an office of marketing and research with a director to concentrate on increasing membership, and an education coordinator to develop young audiences.</i>	10,000
International Arts Relations New York, New York	<i>To assist INTAR, an Hispanic cultural center, in developing audiences for its concerts and exhibitions.</i>	15,000

Lincoln Center for the Performing Arts New York, New York	<i>Continued support for audience development for "Lincoln Center Out-of-Doors."</i>	TF 30,000 PG 30,000
Long Beach, City of Long Beach, California	<i>To develop a marketing plan for the Terrace Theater and the Center Theater, using the computer services of the Long Beach State University School of Business.</i>	20,000
Milwaukee County War Memorial Performing Arts Center Milwaukee, Wisconsin	<i>For a marketing effort designed to increase the visibility of the Performing Arts Center and its activities.</i>	10,000
Natural Heritage Trust/Artpark Lewiston, New York	<i>For a variety of audience development and fundraising activities.</i>	25,000
Performing Arts for Community and Education Miami, Florida	<i>For start-up costs for the production and promotion of five concerts.</i>	20,000
Queens Cultural Association Flushing, New York	<i>For an audience development campaign for Theater in the Park.</i>	12,500
Real Art Ways Raw Ink Hartford, Connecticut	<i>For a director of development and community relations who will undertake a fundraising campaign.</i>	17,500
Spoletto Festival, USA Charleston, South Carolina	<i>Continued support for audience development and fundraising efforts.</i>	25,000
Sun Valley Center for the Arts and Humanities Sun Valley, Idaho	<i>For the center's fundraising activities, including establishing a development office and hiring a director of development.</i>	12,100
Walker Art Center Minneapolis, Minnesota	<i>For a membership campaign.</i>	25,000
Washington Performing Arts Society Washington, D. C.	<i>For audience development and promotional activities.</i>	25,000
White Mountains Art and Music Festival Jefferson, New Hampshire	<i>For a director of audience development, an information director, and a fundraiser for music and visual arts.</i>	20,000
Women's Interart Center New York, New York	<i>To contract a public relations person to implement an audience development project.</i>	25,000

Interdisciplinary: Services to the Field

Grants to a variety of special interdisciplinary service organizations that provide technical assistance, services to special audiences, and facilities for artists.

Program funds: \$867,940
Treasury funds: \$ 60,000
Private gifts: \$ 60,000

Albany League of Arts Albany, New York	<i>To enable the Community Box Office and Information Center to expand to a second site.</i>	\$7,500
America the Beautiful Fund Washington, D. C.	<i>To provide services and skills, administrative aid, technical and advisory time, and materials to develop arts programs in towns and villages with populations under 10,000.</i>	25,000
American Council for the Arts New York, New York	<i>For services in arts management training conferences, publications, and news services.</i>	150,000
ARTS/Boston Boston, Massachusetts	<i>For administrative costs of ARTS/Boston's ongoing programs: the voucher program; Boston on Stage; Arts/Extra; Arts/Pass and BOSTIX.</i>	35,000
Arts Development Services Buffalo, New York	<i>For the performing arts voucher program, which provides low-cost admission to cultural events and a subsidy to 40 arts groups in western New York State.</i>	15,000

Association of College, University and Community Arts Administrators Madison, Wisconsin	<i>For scholarships to the association's 1979 summer workshops.</i>	7,500
Association of College, University and Community Arts Administrators Madison, Wisconsin	<i>For scholarships to the association's 1980 arts management workshops, and for scholarship assistance to five additional workshops on "Marketing the Arts."</i>	21,500
Cultural Alliance of Greater Washington, D. C. Washington, D. C.	<i>For services designed to strengthen planning and managerial capabilities of cultural institutions and individual artists in the Washington area.</i>	50,000
Cultural Council Foundation New York, New York	<i>For the Center for Arts Information's program: an information clearinghouse; an administration library and research collection; and referral services for arts organizations and artists.</i>	15,000
Cultural Council Foundation New York, New York	<i>Support of the fiscal and advisory services provided to arts organizations in New York City.</i>	40,000
Cummington School of the Arts Cummington, Massachusetts	<i>For the scholarship program of residencies for artists.</i>	20,000
Hall of Science of the City of New York Flushing, New York	<i>For the Energy Information Clearinghouse, which disseminates energy-related materials to cultural institutions and service organizations.</i>	30,000
Hospital Audiences New York, New York	<i>Support for the national projects to disseminate strategies for measuring the effects of arts programming, offer technical assistance, and continue advocacy efforts.</i>	35,000
MacDowell Colony Peterborough, New Hampshire	<i>For residency fellowships at the MacDowell Colony for writers, composers, and visual artists.</i>	TF 60,000 PG 60,000
Millay Colony for the Arts Austerlitz, New York	<i>For the 1979 residency program which provides a retreat for creative artists at Steepletop in the Berkshire foothills.</i>	15,000
Millay Colony for the Arts Austerlitz, New York	<i>For the 1980 residency program for writers, composers, and visual artists.</i>	20,000
Museums Collaborative New York, New York	<i>Support for the cultural voucher program, a service delivery system involving cultural institutions and community organizations.</i>	20,000
National Council on the Aging Washington, D. C.	<i>To provide information and technical assistance to organizations involved in delivering arts programs and services to older persons, prepare and distribute booklets, and conduct conferences and workshops.</i>	50,000
Opportunity Resources for the Arts New York, New York	<i>To maintain and develop placement, counseling, and other services to individuals and organizations involved in the performing and visual arts.</i>	45,000
Performing Artists Associates of New England Brookline, Massachusetts	<i>To provide performance opportunities and career development services to performing artists in the New England region.</i>	10,000
Performing Arts Services San Francisco, California	<i>To administer a ticket voucher program involving approximately 175 performing arts groups.</i>	25,000
Publishing Center for Cultural Resources New York, New York	<i>For the center's 1978-79 projects for cooperative printing and book distribution.</i>	32,540
Publishing Center for Cultural Resources New York, New York	<i>For the center's 1979-80 projects for cooperative printing and book distribution.</i>	35,000
Theatre Development Fund New York, New York	<i>For the 1979 Development Services Program, which provides assistance to communities interested in developing TDF systems.</i>	25,000
Theatre Development Fund New York, New York	<i>For the Development Services Program during 1980, which provides assistance to communities interested in developing TDF systems.</i>	25,000
Virginia Center for the Creative Arts Sweet Briar, Virginia	<i>Support of a residency program for creative artists.</i>	25,400

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Volunteer Lawyers for the Arts New York, New York	<i>For development of a national network of organizations and to expand research, education, and publications programs on the legal problems of the arts.</i>	33,500
Volunteer Urban Consulting Group New York, New York	<i>To bring volunteer management and board of director recruitment assistance to arts and cultural organizations in the New York area, and to assist arts service organizations nationally to develop similar services.</i>	30,000
Yaddo, Corporation of Saratoga Springs, New York	<i>For short-term residencies for professionals working in literature, visual arts, and musical composition.</i>	25,000

**Interdisciplinary:
Special Projects A**

Grants to projects that are multi-disciplined, maintain professional standards, test an idea that might be widely useful, and are initiated from the field.

Program funds: \$934,687
 Treasury funds: \$ 75,000
 Private gifts: \$ 75,000

Affiliate Artists New York, New York	<i>To publish an evaluation of the impact of the Community Artists Residency Training program on the participating communities in the member states of the Southern Arts Federation.</i>	\$15,000
Affiliate Artists New York, New York	<i>For the Community Artists Residency Training (CART) program to train community leaders in ten member states of the Southern Arts Federation in the skills required to present artists in community residencies.</i>	48,600
Alvarado School Art Workshop San Francisco, California	<i>For the Scrounger's Center for Reusable Arts Parts (SCRAP) program of providing supplies and training to organizations on the creative use of discarded materials.</i>	15,000
American Institute of Architects Kansas City, Missouri	<i>For a series of cultural events to take place in Kansas City as part of the 1979 City in Celebration Week.</i>	20,000
Ann Arbor Summer Festival Ann Arbor, Michigan	<i>To help plan the Ann Arbor Summer Festival through conducting a market study of the potential audience and a survey of the area's fundraising potential.</i>	17,500
Artists Foundation Boston, Massachusetts	<i>For the Taking Care of Business Program, a management system which provides artists with training in business and marketing skills.</i>	15,750
Arts Journal Asheville, North Carolina	<i>Support for The Arts Journal, a publication covering the performing, visual, and language arts.</i>	10,000
Aspen Institute for Humanistic Studies New York, New York	<i>For the participation of artists in the Aspen Institute's Executive Seminar Program.</i>	25,000
Cultural Council Foundation New York, New York	<i>To increase enrollment in the New York School for Circus Arts, increase attendance at the Big Apple Circus performances, and organize an in-house booking office.</i>	25,000
District 1199 Cultural Center New York, New York	<i>To develop foundation and corporate support for Bread and Roses, a multifaceted arts and humanities project designed to broaden hospital workers' response to the arts.</i>	TF 25,000 PG 25,000
District 1199 Cultural Center New York, New York	<i>Continued support during 1980 for Bread and Roses, a multifaceted arts project in the visual and performing arts.</i>	100,000
Educational Testing Service Princeton, New Jersey	<i>For planning efforts for a National Arts Awards Program to recognize high accomplishments in the arts among high school students and others of that age group.</i>	25,000
Free Street Theater Chicago, Illinois	<i>To tour a model program for artists working in rehabilitation centers.</i>	25,000
Frome Theatre Company New York, New York	<i>For activities of the Frome Theatre Company, a group of professional artists composed of veterans of the Vietnam War.</i>	25,000

Graduate School for Urban Resources and Social Policy San Diego, California	<i>To bring Hispanic and Black leaders in the arts to a two-day workshop/conference.</i>	10,000
Hospice New Haven, Connecticut	<i>To enable Connecticut artists to participate in the Hospice program of care for the terminally ill.</i>	12,400
Human Arts Association New York, New York	<i>For a 12-week workshop/performance series with choreographers and jazz musicians.</i>	11,700
Lane Regional Arts Council Eugene, Oregon	<i>To tour an exhibit/performance work displaying the creative talents of 12 artists.</i>	25,000
Lawyers for the Creative Arts Chicago, Illinois	<i>To publish Law and the Arts, a legal handbook for artists, arts attorneys, and arts administrators.</i>	4,450
Lewis (Elma) School of Fine Arts Dorchester, Massachusetts	<i>To hire a development-fiscal planner, support staff, and a principal of the school.</i>	100,000
Los Angeles, City of Los Angeles, California	<i>For the Los Angeles Street Scene Festival.</i>	TF 50,000 PG 50,000
Maine Association for Women in the Fine and Performing Arts Portland, Maine	<i>For Spectra I, a showcase of the works of Maine's women artists.</i>	5,000
Metropolitan Cultural Alliance Boston, Massachusetts	<i>To develop and implement a self-supporting computerized accounting and financial management service for cultural institutions.</i>	17,500
Michigan, University of Ann Arbor, Michigan	<i>For two half-day sessions entitled "Gerontology and the Arts" as part of the Gerontological Society Annual Meeting.</i>	7,730
National Association of Partners of the Alliance Washington, D. C.	<i>To develop training materials for the Partners' artist-in-residence program, an exchange program involving U.S. and Latin American artists.</i>	10,000
National Center for Urban Ethnic Affairs Washington, D. C.	<i>For a national festival conference, regional workshops, and a festival planning handbook.</i>	25,000
National Rural Center Washington, D. C.	<i>To co-sponsor with the American Council for the Arts a regional conference addressing "The Arts in Rural Communities," with the publication of a directory as an outgrowth of the conference.</i>	15,000
New School for Social Research New York, New York	<i>For a model training program and curriculum for professionals, artists, and students to work with senior citizens through the Creative Arts Center for Older Adults.</i>	15,000
North Carolina Department of Cultural Resources Raleigh, North Carolina	<i>To increase accessibility to the arts and promote greater participation in the arts by handicapped persons through surveys and the implementation of pilot projects.</i>	25,000
Opportunity Resources for the Arts New York, New York	<i>To hire a fund raiser for a year to assist in expanding a base of support.</i>	10,000
Opportunity Resources for the Arts New York, New York	<i>To conduct four one-day seminars that provide New York State vocational rehabilitation counselors with information regarding career alternatives, job opportunities, and resources available in the arts for the handicapped.</i>	5,282
Phelps Stokes Fund, Trustees of the New York, New York	<i>Support for the Visual Arts Research and Resource Center relating to the month-long program, "African Diaspora in the Americas: Caribbean Expressions."</i>	25,050
Private Arts Foundation of Washington, D. C. Washington, D. C.	<i>For the production of audio and videotapes explaining the use of color poems as a model for teaching creative expression in dance, drama, and literature.</i>	2,750
Puerto Rican Culture, Institute of San Juan, Puerto Rico	<i>For artistic and cultural programming to take place in conjunction with the Pan American Games.</i>	45,000
Puppeteers of America Pasadena, California	<i>Support for planning and fundraising for an International Puppet Festival to be held in Washington, D.C. in June 1980.</i>	10,000

220 Special Projects

Religious Communities for the Arts New York, New York	<i>For the organizing and staffing of six workshops on presenting the arts in religious institutions.</i>	15,000
Rhode Island State Council on the Arts Providence, Rhode Island	<i>For the special constituencies program.</i>	19,500
Rodgers (Rod) Dance Company New York, New York	<i>For an audience enrichment and development program to take place in 10 urban locations throughout the 1978-79 touring season.</i>	30,000
St. Mary's Episcopal Church Washington, D. C.	<i>Support for the multi-arts program, a joint effort of St. Mary's Church and George Washington University, which will provide arts classes for the elderly.</i>	14,370
Snow, Carolyn* Norman, Oklahoma	<i>To set up, monitor, and document an artist-in-residence program in several federal prisons.</i>	10,000
Summers (Elaine) Experimental Intermedia Foundation New York, New York	<i>To present a two-week International Intermedia Arts Festival.</i>	10,000
Theatre Communications Group New York, New York	<i>For the national fellowships in performing arts management, a program to extend the skills of administrators.</i>	50,000
U.S. Bureau of Prisons Washington, D. C.	<i>For the artist-in-residence project, which is jointly funded with the Federal Bureau of Prisons and which places professional artists in nine federal prisons.</i>	25,000
Washington Center for Metropolitan Studies Washington, D. C.	<i>To amend a previous grant for continued support of the Cultural Alliance of Greater Washington.</i>	10,000
Wolf Trap Foundation Vienna, Virginia	<i>For a day of seminars on development and fundraising for National Festival Managers.</i>	2,105

Interdisciplinary: Special Projects B

Grants and contracts which have come from outside the Special Projects area and are included under Special Projects for accounting purposes.

Program funds: \$791,390

Afro-American Total Theatre Arts Foundation New York, New York	<i>For travel and expenses for a planning meeting of directors and producers to prepare the Black Theatre Festival USA and Arts Revival.</i>	\$3,000
Applied Management Services* Washington, D. C.	<i>For conducting the feasibility study for Arts Education Technical Assistance Center, a program of technical assistance for arts education.</i>	17,500
Applied Management Services* Washington, D. C.	<i>To amend a contract for the feasibility study for Arts Education Technical Assistance Center in order to include \$17,500 transferred from the Humanities Endowment and \$17,500 transferred from the Office of Education.</i>	34,996
Asciolla, Paul J.* Washington, D. C.	<i>To assist in the development, structuring, and implementation of the Livable Cities program and to act as liaison between the Department of Housing and Urban Development, the Arts Endowment, and the field.</i>	45,460
Coe, Linda* Cambridge, Massachusetts	<i>To amend a previous contract to update the Cultural Directory.</i>	16,000
Coe, Linda* Cambridge, Massachusetts	<i>To amend the contract to update the Cultural Directory. This amendment results from a transfer from the Office of Education.</i>	8,000
Council of State Governments Lexington, Kentucky	<i>To amend a previous grant awarded for the National Conference of State Legislature's arts task force.</i>	10,000

Cultural Resources* Washington, D. C.	<i>A contract to develop and conduct long-range programs to enlarge contributions from nongovernmental sources in support of the arts.</i>	252,310
District 1199 Cultural Center New York, New York	<i>For a many-faceted theater program for District 1199 members, their families, and retirees.</i>	35,000
Louisiana Council for Music and the Performing Arts New Orleans, Louisiana	<i>For a program which provides handicapped citizens with exposure to and participation opportunities in various arts activities.</i>	17,500
Mayleas, Ruth* New York, New York	<i>A contract to investigate professional training and career development opportunities in dance, opera/musical theater, and theater; survey the needs; and recommend to the Endowment means by which the problems might be addressed.</i>	100,000
National Association of Counties Research Foundation Washington, D.C.	<i>To amend a previous grant for the establishment of a county government task force on the arts which provides information on arts activities to county governments.</i>	10,000
National Association of State Universities and Land-Grant Colleges Washington, D. C.	<i>To publish a booklet about contributions by NASULGC members in teaching the fine arts, fostering the creative process, and in community outreach.</i>	5,000
OPERA America Washington, D. C.	<i>To provide opera leadership with information on arts and the handicapped at the ninth annual meeting of OPERA America.</i>	1,084
Phelps Stokes Fund, Trustees of the New York, New York	<i>To compile and distribute information on the funding patterns of public and private institutions to Hispanic arts organizations.</i>	17,500
Rodriguez, Joe B.* Washington, D. C.	<i>To amend a previous contract for support of the Hispanic/American Task Force.</i>	27,642
Rooney, Alice* Seattle, Washington	<i>For an evaluation of arts marketing seminars over the past two years.</i>	225
SBA/NEA Program for Visual Artists Washington, D. C.	<i>This joint project with the Small Business Administration includes three pilot business and marketing seminars, and the development of a training manual to be used for seminars with arts organizations.</i>	18,275
Stover, Carl F.* Washington, D. C.	<i>To amend a 1978 contract to develop and conduct long-range programs to enlarge contributions from nongovernmental sources in support of the arts.</i>	29,304
Task Force on the Education, Training and Development of the Artist and Art Educator Washington, D. C.	<i>For the writing and distribution of reports and papers of the task force.</i>	4,021
Task Force on the Education, Training and Development of the Artist and Art Educator Washington, D. C.	<i>For readers' fees for those working with the Technical Assistance Center.</i>	2,180
Tennessee, University of Knoxville, Tennessee	<i>To amend a contract under the Intergovernmental Personnel Act of 1970 (IPA) to include additional travel.</i>	5,536
Texas, University of* San Antonio, Texas	<i>For the Hispanic/American Task Force, which will make recommendations to the National Council on the Arts concerning the needs of the Hispanic/American community.</i>	111,987
Texas, University of* San Antonio, Texas	<i>To amend a contract to provide additional support for meetings of the Hispanic Task Force.</i>	17,500
Women's Legal Defense Fund Washington, D. C.	<i>For travel costs to present the Broadway play, For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf, at the Federal Correctional Institution for Women in Alderson, West Virginia.</i>	1,400

* contract; TF—Treasury funds; PG—private gifts



Theater

In an age of machines, of alienation from society, from family, and even from self, man senses a need to touch the lives of others, to share time and space with his fellows.

Man needs illusions; he needs theater.

Theater as an art is very old, reaching beyond history. But professional, not-for-profit theater in America is only about 20 years old. It has vaulted to national importance in an astonishingly short time. In good measure, this growth results from the Endowment's attention, coupled with support from the private sector and a genuine desire for good theater from audiences throughout the country.

The Endowment's Theater Program stands at a crossroads. On the one hand, the Program can choose safety, staying just a bit behind the field, behind inflation, behind the sure war-horses of production and plays. Or the Program can begin to shift priorities, to try new ideas, new directions. We are taking the latter path.

One such innovation, we believe, will stretch the capabilities of theater artists. Two *dramaturgen* will be selected each year to work with two different theater companies. Possessing both literary and theatrical sensibilities, these *dramaturgen* will serve equally with artistic and managerial directors in shaping seasons, selecting plays for production, and exploring new production techniques. The *dramaturgen*, we believe, will provide new dimensions for established and for emerging theaters, where too often directors do not have the time or the perspective to forge distinctive theatrical pathways for their institutions or their communities.

We will try to change audiences by bringing to them new voices, new concepts of what theater is or might be. It is easy for audiences to say that they know what they like; the truth is that they like what they know and that

they are rarely familiar with a broad theatrical spectrum. New playwrights with fresh visions of man are the plasma by which the theater lives and thrives; every means must be used to provide these playwrights with ready access to production—and to audiences.

Young directors with fresh concepts make theatrical visions work on stage. We must examine the means by which young directors can "try their wings" in both experimental and traditional stage forms. By providing such playwrights and directors with fellowships as active artists in a variety of theaters, we can expand the experience and sensibility of the audience, and we can give the next generation of playwrights and directors a chance to find their own styles, to make their own choices for the future.

The Theater Program also must focus attention on our major institutions, the "flagship" theaters. These companies set the standards by which other smaller companies judge themselves. Each serves a city, a state, or a region with world-quality theater. Yet these institutions still struggle with day-to-day survival. They need the financial security that will enable them to devote their resources and energies to the leadership roles they are equipped to play. We must somehow find the means to do that.

The Theater Program must even presume to try to change the quality of life in this country. The disenfranchised (because of geography, age, disability, ethnic or cultural experience) must have theater made available to them. It is impossible, of course, for every metropolitan center, let alone every crossroads, to have a resident theater company; but we can make the living stage available by sending the best of our companies, large and small, classical and experimental, to tour, to exchange seasons, and to trade off entire productions.



Arena Stage, Washington, D.C. Photo: Tess Steinkolk

It would be enormously exciting if, for example, the Guthrie Theatre could play regularly in Duluth, Sioux Falls, Dubuque, and Madison, while the Long Wharfs, the Colonnades, and the Magic Theatres alternated on the stage in Minneapolis. Theatrical juices might really flow if 30 or 40 such touring companies were circling the country each year, with special residencies in areas where little theater had existed before.

Sooner or later, the Theater Program will have to re-examine not only such priorities and choices as these but also the grant categories. Should the Program begin to assist the individual artist directly rather than through institutions? Should we eliminate our Theater for Youth category and let this valuable kind of theater be evaluated as we do any other theater? By segregating theater for youth in a separate funding category, do we damn it to inferior artistic standards and to a sense of not belonging with "real theater"? In addition to the present Large Theater category and Small Theater category, should we establish a Middle Theater category, so that no theater need "fall between the cracks" in competition for funds?

There are larger questions: Is it too ambitious to want to help audiences explore this universe, this planet we share, this society we create, this family we inhabit, and this soul we possess, as well as this mind we all too frequently ignore?

In a declining economy are we willing to commit money to something more than bread alone? In an age of fear of the future, are we willing to risk uncharted pathways of the mind and the spirit? In a time of caution, are we willing to dare and to dream?

The response must be *yes*. The danger, as John Cheever puts it, lies only in that "our powers of selection will be mistaken and that the vision we serve will come to nothing." Better that than the chaos which art strives to overcome. Better failure than failing to care.

Arthur Ballet

Arthur Ballet
Director, Theater Program

Theater Advisory Panel

Policy Panel

Lloyd Richards, Co-Chairman
Artistic Director
Eugene O'Neill Theatre Center
Waterford, Connecticut

Donald Schoenbaum, Co-Chairman
Managing Director
Guthrie Theatre
Minneapolis, Minnesota

Margo Albert
Mayor's Advisory Cultural Committee
Los Angeles, California

Robin Berry
Director
Rhode Island State Council on the Arts
Providence, Rhode Island

Richard Foreman
Artistic Director
Ontological-Hysteric Theatre
New York, New York

Earle Gister
Dean, Drama School
City College of New York
New York, New York

Donald Grody
Executive Secretary
Actors Equity Association
New York, New York

Adrian Hall
Artistic Director
Trinity Square Repertory Company
Providence, Rhode Island

Lynne Meadow
Artistic/Executive Director
Manhattan Theatre Club
New York, New York

Sara O'Connor
Managing Director
Milwaukee Repertory Theatre
Milwaukee, Wisconsin

Gideon Schein
Artistic Director
GeVa Theatre
Rochester, New York

Alan Schneider
Director, Juilliard Theatre Center
New York, New York

Megan Terry
Playwright
Omaha, Nebraska

Douglas Turner Ward
Actor, Director, Playwright
Negro Ensemble Company
New York, New York

Large Theater Grants Panel

Earle Gister, Co-Chairman
Dean, Drama School
City College of New York
New York, New York

Donald Schoenbaum, Co-Chairman
Managing Director
Guthrie Theatre
Minneapolis, Minnesota

Margo Albert
Mayor's Advisory Cultural Committee
Los Angeles, California

David Birney
Actor
Los Angeles, California

Wallace Chappell
Associate Director
Alliance Theatre
Atlanta, Georgia

Donald Grody
Executive Secretary
Actors Equity Association
New York, New York

Adrian Hall
Artistic Director
Trinity Square Repertory Company
Providence, Rhode Island

Elizabeth Huddle
Actress
American Conservatory Theatre
San Francisco, California

Robert Moss
Producing Director
Playwrights' Horizons
New York, New York

Tharon Musser
Lighting Designer
New York, New York

Sara O'Connor
Managing Director
Milwaukee Repertory Theatre
Milwaukee, Wisconsin

Nikos Psacharopoulos
Artistic Director
Williamstown Theater Festival
Williamstown, Massachusetts

Steven Schacter
Artistic Director
St. Nicholas Theatre
Chicago, Illinois

Douglas Turner Ward
Actor, Director, Playwright
Negro Ensemble Company
New York, New York

Small Theater Grants Panel

Lynne Meadow, Co-Chairman
Artistic/Executive Director
Manhattan Theatre Club
New York, New York

Lloyd Richards, Co-Chairman
Artistic Director
Eugene O'Neill Theatre Center
Waterford, Connecticut

Lee Breuer
Artistic Director, Mabou Mines
New York, New York

Richard Foreman
Artistic Director
Ontological Hysteric Theatre
New York, New York

Gregory Hausch
Co-Artistic Director
Hippodrome Theatre Workshop
Gainesville, Florida

Jorge Huerta
Assistant Professor, Drama
University of California
San Diego, California

Woodie King
Artistic Director
New Federal Theatre
New York, New York

Patricia McIlrath
Artistic Director
Missouri Repertory Theatre
Kansas City, Missouri

David Mamet
Playwright
Associate Director, Goodman Theatre
Chicago, Illinois

Angela Paton
Actress
Artistic Director, Berkeley Stage
Company
San Francisco, California

Patricia Quinn
Associate Director, American
Repertory Theatre
Cambridge, Massachusetts

Gideon Schein
Artistic Director, GeVa Theatre
Rochester, New York

Megan Terry, Co-Chairman
Playwright
Omaha, Nebraska

David Frank
Managing Director, Loretto-Hilton
Theatre
St. Louis, Missouri

Youth Theater Grants Panel

Jonathan Levy, Co-Chairman
Playwright, Professor
New York, New York

Corinne Anderson
Assistant Director
George Council on the Arts
Atlanta, Georgia

Barbara Colton
Actress
Vice-President, Actors Equity
Association
New York, New York

Carole Huggins
Assistant Director
Programs for Children and Youth
John F. Kennedy Center
for the Performing Arts
Washington, D.C.

Zuri McKie
Associate Producer
National Black Theatre Workshop
New York, New York

Theater Grants

Program funds: \$6,551,341
Treasury funds: \$ 850,000
Private gifts: \$ 850,000

State Arts Agencies Theater Projects

Grants to state arts agencies, either individually or in regional groupings, for special projects involving professional theater resources in their areas.

Program funds: \$20,000

Utah State Arts Council
Salt Lake City, Utah

For the Pioneer Memorial Theatre's 1978-79 season.

\$20,000

Professional Theater Touring (Pilot)

To bring high quality professional theater to areas where it has not been available.

Program funds: \$630,959

Affiliated States Arts Agencies of the
Upper Midwest
Minneapolis, Minnesota

To enable the Milwaukee Repertory Theater to tour its production of Taming of the Shrew to communities in Iowa, Minnesota, North Dakota, South Dakota, and Wisconsin.

\$31,000

Affiliated State Arts Agencies of the
Upper Midwest
Minneapolis, Minnesota

To enable the Guthrie Theater to tour for five weeks throughout the Midwest.

52,770

Arizona Commission on the Arts
and Humanities
Phoenix, Arizona

To enable the National Theater of the Deaf and Living Stage to serve the deaf populations in Phoenix and Tucson through one-week residencies.

10,810

Arizona Commission on the Arts and
Humanities
Phoenix, Arizona

For a one-month residency of the Arizona Civic Theater of Tucson in the Phoenix area.

17,750

Georgia Council for the Arts and
Humanities
Atlanta, Georgia

For tours of the Alliance Theatre and the Academy Theatre.

24,000

Hawaii State Foundation on Culture
and the Arts
Honolulu, Hawaii

For a two-week residency including performances and community workshops by the American Conservatory Theatre of San Francisco.

35,000

Hawaii State Foundation on Culture
and the Arts
Honolulu, Hawaii

For the Honolulu Theatre for Youth's Neighborhood Island Tour.

20,000

Kansas Arts Commission Topeka, Kansas	<i>For a tour of the Vanguard Company of the Missouri Repertory Theater to eight communities throughout Kansas.</i>	11,000
Mid-America Arts Alliance Kansas City, Missouri	<i>For tours of the Missouri Repertory Theatre, The Acting Company, and the Imaginary Theatre Company to communities in Arkansas, Kansas, Missouri, Nebraska and Oklahoma.</i>	40,000
National Black Touring Circuit New York, New York	<i>To develop a national touring program for Black theater in 12 major cities.</i>	50,000
Negro Ensemble Company New York, New York	<i>To begin a touring component of the Negro Ensemble Company which will develop new work suitable for touring.</i>	86,890
New Jersey State Council on the Arts Trenton, New Jersey	<i>For a two-week statewide tour of the McCarter Theatre.</i>	32,259
North Carolina Department of Cultural Resources Raleigh, North Carolina	<i>For a 2½-week statewide tour of The Acting Company of New York.</i>	22,759
Ohio Arts Council Columbus, Ohio	<i>For a three-week statewide tour of the Great Lakes Shakespeare Festival.</i>	8,000
Pan American University Edinburgh, Texas	<i>For a one-week residency by The Acting Company of New York, sponsored by the Communications Department.</i>	8,000
Pennsylvania Council on the Arts Harrisburg, Pennsylvania	<i>For a three-week tour by the Pittsburgh Public Theatre to communities in West Virginia and Pennsylvania.</i>	7,947
Southern Federation of State Arts Agencies Atlanta, Georgia	<i>For a 4½-week tour of The Acting Company of New York to various southern states.</i>	21,312
Tennessee Arts Commission Nashville, Tennessee	<i>For a four-week statewide tour of The Play Group.</i>	6,400
Theater Association of Pennsylvania University Park, Pennsylvania	<i>To enable The Independent Eye, the Lovelace Theatre, and Theatre Express to tour the state.</i>	4,300
Virgin Islands Council on the Arts St. Croix, Virgin Islands	<i>For a one-week residency of The Acting Company of New York.</i>	10,000
Virginia Commission of the Arts and Humanities Richmond, Virginia	<i>For a four-week tour of the Barter Theater.</i>	8,815
West Virginia Arts and Humanities Council Charleston, West Virginia	<i>For a three-week tour by the Pittsburgh Public Theatre to communities in West Virginia and Pennsylvania.</i>	7,947
Western States Arts Foundation Denver, Colorado	<i>To enable five professional theater companies—American Conservatory Theatre, The Acting Company, El Teatro Campesino, Mark Taper Forum, and the Seattle Repertory Theatre—to tour a 10-state region.</i>	114,000

Large Professional Theater Companies

To assist in the development of a theater company by aiding in artistic development, improving the effectiveness of administration, or supporting community service activities.

Program funds: \$3,799,886
 Treasury funds: \$ 850,000
 Private gifts: \$ 850,000

A Contemporary Theatre Seattle, Washington	<i>For the 1979-80 season.</i>	\$35,000
Actor's Theatre of Louisville Louisville, Kentucky	<i>For the 1978-79 season.</i>	TF 60,000 PG 60,000

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Actor's Theatre of Louisville Louisville, Kentucky	<i>For the 1979-80 season.</i>	70,000 TF 65,000 PG 65,000
Alaska Repertory Theatre Anchorage, Alaska	<i>For the 1979-80 season.</i>	55,000
Alley Theater Houston, Texas	<i>For the 1979-80 season.</i>	110,000
American Conservatory Theatre Foundation San Francisco, California	<i>For the 1979-80 season.</i>	41,000 TF 150,000 PG 150,000
American Place Theatre New York, New York	<i>For the 1979-80 season.</i>	30,000
Amherst College, Trustees of Washington, D. C.	<i>For artistic staff development and new play production for the Folger Theatre Group.</i>	40,000
Arizona Civic Theater Tucson, Arizona	<i>For the 1979-80 season.</i>	30,000
Asolo State Theater Sarasota, Florida	<i>For the 1979-80 season.</i>	25,000
Atlanta Arts Alliance Atlanta, Georgia	<i>For the 1979-80 season of the Alliance Theatre Company.</i>	45,000
Barter Foundation Abingdon, Virginia	<i>For administrative staff development and a new play program.</i>	5,000
Berkeley Repertory Theater Berkeley, California	<i>For administrative staff development.</i>	10,000
Center Stage Associates Baltimore, Maryland	<i>For the 1979-80 season.</i>	75,000
Center Theatre Group Los Angeles, California	<i>For the 1979-80 season of the Mark Taper Forum.</i>	TF 185,000 PG 185,000
Chelsea Theater Center New York, New York	<i>For the 1979-80 season.</i>	75,000
Chelsea Theater Center New York, New York	<i>To complete the season's final production.</i>	7,500
Chicago Theatre Group Chicago, Illinois	<i>For the Goodman Theatre's 1979-80 season.</i>	95,000
Cincinnati Playhouse in the Park Cincinnati, Ohio	<i>For artistic and administrative staff development.</i>	80,000
Circle in the Square New York, New York	<i>For the 1979-80 season.</i>	50,000
Circle Repertory Theater Company New York, New York	<i>For the 1979-80 season.</i>	39,000
Cohoes Music Hall New York, New York	<i>For the 1979-80 season.</i>	2,500
Colonnades Theater Lab New York, New York	<i>For the 1979-80 resident and touring season.</i>	35,000
Community Arts Foundation Chicago, Illinois	<i>For administrative staff development of the Body Politic Theatre.</i>	3,000
Connecticut Players Foundation New Haven, Connecticut	<i>For the 1979-80 season of the Long Wharf Theatre.</i>	175,000
Dallas Theatre Center Dallas, Texas	<i>For two productions during the 1979-80 season and expansion of present programs.</i>	60,000
Genessee Valley Arts Foundation Rochester, New York	<i>For the 1979-80 season of the GeVa Theatre.</i>	20,000

George Street Playhouse New Brunswick, New Jersey	<i>To support artistic staff development.</i>	15,000
Goodspeed Opera House Foundation East Haddam, Connecticut	<i>For administrative and artistic staff development and the New American Musical Theatre Festival.</i>	5,000
Group I Acting Company New York, New York	<i>To support the 1979-80 season of The Acting Company.</i>	130,000
Guthrie Theater Foundation Minneapolis, Minnesota	<i>For the 1979-80 season.</i>	26,000 TF 150,000 PG 150,000
Hartford Stage Company Hartford, Connecticut	<i>For the 1979-80 season.</i>	125,000
Harvard University, President and Fellows of Cambridge, Massachusetts	<i>For artistic and administrative staff development, artists' fees, and audience development for the American Repertory Theatre Company.</i>	50,000
Indiana Repertory Theatre Indianapolis, Indiana	<i>For the 1979-80 season.</i>	50,000
Inner City Cultural Center Los Angeles, California	<i>For the 1979-80 season.</i>	35,000
La Mama Experimental Theatre Club New York, New York	<i>For the 1979-80 season.</i>	95,000
Lenox Arts Center New York, New York	<i>For the 1979-80 season.</i>	25,000
Loretto-Hilton Theatre St. Louis, Missouri	<i>For the 1979-80 season, new play development, and administrative development.</i>	60,000
Manhattan Theater Club New York, New York	<i>For the 1979-80 DownStage Series season.</i>	70,000
McCarter Theater Company Princeton, New Jersey	<i>For the presentation of plays, development of outreach programs, strengthening of audience development and fund-raising efforts, and increased administrative support for the 1979-80 season.</i>	17,500
Milwaukee Repertory Theater Milwaukee, Wisconsin	<i>For the 1979-80 season.</i>	75,000
Missouri, University of Kansas City, Missouri	<i>For the 1979-80 season of the Missouri Repertory Theatre.</i>	55,000
Negro Ensemble Company New York, New York	<i>For the 1979-80 season.</i>	179,000
New York Shakespeare Festival New York, New York	<i>For the 1979-80 season of the Public Theatre.</i>	40,000 TF 150,000 PG 150,000
North Carolina, University of Chapel Hill, North Carolina	<i>For the production of new plays during the 1979-80 season of the Playmakers Repertory Company.</i>	10,000
Oakland University Rochester, New York	<i>For artistic staff development during the 1979-80 season of the Meadow Brook Theatre.</i>	30,000
Old Globe Theatre San Diego, California	<i>For the 1980 season of the National Shakespeare Festival.</i>	75,000
O'Neill (Eugene) Memorial Theatre Foundation Waterford, Connecticut	<i>For the National Playwrights Conference and the National Critics Institute.</i>	140,000
Oregon Shakespearean Festival Association Ashland, Oregon	<i>For artistic staff development during the 1979 season.</i>	30,000
Organic Theater Company Chicago, Illinois	<i>For the 1979-80 season.</i>	30,000

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Performing Arts Foundation of Long Island Huntington Station, New York	<i>To support the 1979-80 season of PAF Playhouse.</i>	30,000
Philadelphia Drama Guild Philadelphia, Pennsylvania	<i>For the 1979-80 season.</i>	25,000
Pittsburgh Public Theater Pittsburgh, Pennsylvania	<i>For administrative staff development, audience development, and expansion of the new play series.</i>	45,000
PlayHouse Cleveland, Ohio	<i>For the 1979-80 season of the Cleveland PlayHouse.</i>	75,000
Playwrights Horizons New York, New York	<i>For the 1979-80 season.</i>	50,000
St. Nicholas Theater Company Chicago, Illinois	<i>For the 1979-80 season.</i>	40,000
Seattle Repertory Theater Seattle, Washington	<i>For the 1979-80 season.</i>	95,386 TF 50,000 PG 50,000
South Carolina Arts Commission Columbia, South Carolina	<i>For the 1979-80 season of Stage South.</i>	15,000
South Coast Repertory Costa Mesa, California	<i>For artistic staff development during the 1979-80 season.</i>	27,000
Southeastern Academy of Theatre and Music Atlanta, Georgia	<i>For the 1978-79 season of Academy Theatre.</i>	44,000
Southeastern Academy of Theatre and Music Atlanta, Georgia	<i>For the 1979-80 season of Academy Theatre.</i>	50,000
Springfield Theatre Arts Association Springfield, Massachusetts	<i>For Stage West's 1979-80 season.</i>	10,000
Studio Theatre School Buffalo, New York	<i>For the 1979-80 season of the Studio Arena Theatre.</i>	34,500
Syracuse University Theatre Corporation Syracuse, New York	<i>For the 1979-80 season of the Syracuse Stage.</i>	45,000
Theatre by the Sea Portsmouth, New Hampshire	<i>For the 1979-80 season.</i>	15,000
Theatre, Incorporated New York, New York	<i>For the 1979-80 season of Phoenix Theatre.</i>	40,000
Trinity Personna Company Providence, Rhode Island	<i>For the 1979-80 season of Trinity Square.</i>	185,000
Utah, University of Salt Lake City, Utah	<i>For artistic staff development during the 1979-80 season of the Pioneer Memorial Theatre.</i>	25,000
Virginia Museum Foundation Richmond, Virginia	<i>For the 1979-80 season of the Virginia Museum Theatre.</i>	4,500
Washington Drama Society Washington, D. C.	<i>For the 1979-80 season of Arena Stage.</i>	235,000
Whole Theater Company Montclair, New Jersey	<i>For the 1979-80 season.</i>	5,000
Yale University New Haven, Connecticut	<i>For artistic and administrative staff development of the Yale Repertory Theatre for the 1978-79 season.</i>	TF 40,000 PG 40,000
Yale University New Haven, Connecticut	<i>For administrative and artistic staff and audience development for the Yale Repertory Theatre for the 1979-80 season.</i>	124,000

Professional Theater Companies with Short Seasons

To assist professional theater companies with performance seasons of less than five months, such as summer theaters and festivals.

Program funds: \$178,250

Alabama Shakespeare Festival Anniston, Alabama	<i>For artistic staff development.</i>	\$6,000
American Shakespeare Festival Theatre and Academy Stratford, Connecticut	<i>For production costs of the 1979-80 season.</i>	17,500
Dallas Theatre Arts Dallas, Texas	<i>For the 1979 season of the Shakespeare Festival of Dallas.</i>	5,000
Great Lakes Shakespeare Association Lakewood, Ohio	<i>For artistic staff development and increased rehearsal time.</i>	14,750
Horse Cave Theatre Horse Cave, Kentucky	<i>For artistic staff development during the 1979-80 season.</i>	3,000
Intiman Theatre Seattle, Washington	<i>For the 1979 season.</i>	5,000
Lake Cook Theatre Foundation Lake Forest, Illinois	<i>For the inter-season management and planning project for the Academy Festival.</i>	15,000
New York Shakespeare Festival New York, New York	<i>For the 1979 season of Free Shakespeare in the Parks and the Mobile Theater tour.</i>	60,000
Oak Park Festival Theatre Oak Park, Illinois	<i>For artistic and administrative staff development.</i>	3,500
Peninsula Players Theatre Foundation Green Bay, Wisconsin	<i>For the 1979 season.</i>	3,000
Peterborough Players Peterborough, New Hampshire	<i>For administrative and artistic staff development and the New Plays program.</i>	1,000
Souhegan Theatre Council Milford, New Hampshire	<i>For the 1979 season of the American Stage Festival.</i>	7,500
Williamstown Theater Festival Williamstown, Massachusetts	<i>For artistic and administrative staff development.</i>	37,000

Theater for Youth

To assist professional groups that are engaged primarily in the production of dramatic material for audiences ages five through 14.

Program funds: \$321,000

A Contemporary Theatre Seattle, Washington	<i>For the touring season of the Young ACT Company.</i>	\$10,000
Asolo State Theater Sarasota, Florida	<i>For the 1978-79 season of the Asolo Touring Theatre.</i>	10,000
Atlanta Arts Alliance Atlanta, Georgia	<i>For the 1978-79 resident and touring seasons of the Atlanta Children's Theatre.</i>	5,000
Center Stage Associates Baltimore, Maryland	<i>To support the touring company of the Young People's Theatre.</i>	2,500
Center Theatre Group of Los Angeles Los Angeles, California	<i>For the Improvisational Theatre Project's 1978-79 season.</i>	30,000
Children's Theatre Company and School Minneapolis, Minnesota	<i>To produce nine plays during the 1978-79 season.</i>	37,500

Educational Puppet Theatre Atlanta, Georgia	<i>For artistic staff development.</i>	2,500
Foundation for the Open Eye New York, New York	<i>For the 1978-79 season of the Open Eye Children's Theatre.</i>	2,500
Green Mountain Guild White River Junction, Vermont	<i>For the Theatre for Children Company's 36-week tour.</i>	2,500
Hartford Stage Company Hartford, Connecticut	<i>To develop and produce two plays by the touring theatre.</i>	12,000
Henry Street Settlement New York, New York	<i>To develop and produce new plays for the Family Theatre.</i>	5,000
Honolulu Theatre for Youth Honolulu, Hawaii	<i>For artistic staff development.</i>	10,000
Looking Glass Theatre Corporation Providence, Rhode Island	<i>For the 1978-79 season.</i>	5,000
Loretto-Hilton Theatre St. Louis, Missouri	<i>For the Imaginary Theatre Company's 1978-79 season.</i>	6,000
Marionette Theatre Arts Council Pittsburgh, Pennsylvania	<i>For continued support of the Lovelace Theatre's 1978-79 youth theater season.</i>	12,000
Metro Theatre Circus St. Louis, Missouri	<i>To produce and tour a new play in Missouri.</i>	2,500
New York, Research Foundation of the State University of Albany, New York	<i>For the Empire State Youth Theatre Institute's 1978-79 season of eight productions.</i>	7,500
Paper Bag Players New York, New York	<i>For the 1978-79 resident and touring season.</i>	60,000
Performing Arts Foundation of Long Island Huntington Station, New York	<i>For the 1978-79 season of children's programs.</i>	7,500
Performing Arts Repertory Theatre Foundation New York, New York	<i>For the expansion of present programs to include touring and new play development.</i>	20,000
Shadow Box Theatre New York, New York	<i>For a season of theater for culturally deprived and handicapped children.</i>	2,500
Southeastern Academy of Theatre and Music Atlanta, Georgia	<i>For artistic staff development of the youth theater.</i>	7,500
Southern Coast Repertory Costa Mesa, California	<i>For two productions of the Educational Theatre Program.</i>	3,500
Washington Drama Society Washington, D. C.	<i>For the Living Stage's 1978-79 youth theater program.</i>	55,000
Wayside Foundation for the Arts Middletown, Virginia	<i>For the Wayside Theater on Tour to take productions to young audiences in Virginia and West Virginia.</i>	2,500

Small Professional Theater Companies

To assist small groups that concentrate on furthering the development of theater artists and the development and presentation of new works.

Program funds: \$753,158

Afro/American Total Theatre Arts Foundation New York, New York	<i>For the 1978-79 season of plays.</i>	\$3,500
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Amas Repertory Theatre New York, New York	<i>For four productions for the 1978-79 season.</i>	2,500
American Contemporary Theatre Buffalo, New York	<i>For artistic staff development and presentation of new work.</i>	5,000
American Society of Theatre Arts Washington, D. C.	<i>For the New Classics program.</i>	1,500
Artists In Prison Los Angeles, California	<i>To develop and produce new work.</i>	2,500
Association for the Development of Dramatic Arts New York, New York	<i>For the 1978-79 season of the Jean Cocteau Repertory.</i>	1,500
At the Foot of the Mountain Minneapolis, Minnesota	<i>For the 1978-79 season.</i>	5,000
Berkeley Stage Company Berkeley, California	<i>For the 1978-79 season of new American plays.</i>	15,000
Brooklyn Academy of Music Brooklyn, New York	<i>For administrative and artistic development of the BAM Dodger Theatre.</i>	6,500
Byrd Hoffman Foundation New York, New York	<i>For the production of a new work by Robert Wilson.</i>	30,000
C. S. C. Repertory Limited New York, New York	<i>For the 1978-79 season of five plays.</i>	15,000
Cambridge Ensemble Cambridge, Massachusetts	<i>For the 1978-79 season of four plays.</i>	7,500
Center for Community Action Minneapolis, Minnesota	<i>For the 1978 season of the Mixed Blood Theatre Company.</i>	2,000
Chicago Theatre Strategy Wilmette, Illinois	<i>For the 1978-79 season of new plays.</i>	2,000
Circuit Playhouse Memphis, Tennessee	<i>For audience development activity for Playhouse on the Square.</i>	5,000
Colonnades Theater Lab New York, New York	<i>For the 1978-79 season.</i>	25,000
Community Arts Foundation Chicago, Illinois	<i>For administrative staff development and a season sub- scription campaign for the Body Politic Theatre Labora- tory.</i>	3,000
Company Theatre Foundation Los Angeles, California	<i>For the 1978-79 season.</i>	2,000
Cultural Council Foundation New York, New York	<i>For the development of a trilogy entitled The Daughter's Cycle for the Women's Experimental Theatre.</i>	5,000
Cultural Council Foundation New York, New York	<i>For the 1978-79 season of the Lion Theatre Company.</i>	7,500
Direct Theatre New York, New York	<i>For administrative and artistic staff development.</i>	3,000
Douglass (Frederick) Creative Arts Center New York, New York	<i>For the 1978-79 season.</i>	3,500
Downtown Cabaret Theatre Company of Bridgeport Bridgeport, Connecticut	<i>For artistic and administrative staff development.</i>	2,000
East-West Players Los Angeles, California	<i>For the 1978-79 season including the production of three original plays.</i>	5,000
El Centro Campesino Cultural San Juan Bautista, California	<i>For the 1978-79 season and artistic staff development of El Teatro Campesino.</i>	22,500

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El Teatró de la Esperanza Santa Barbara, California	<i>For the 1978-79 season.</i>	1,500
Empty Space Association Seattle, Washington	<i>For the 1978-79 season and the New Playwrights Forum.</i>	15,000
Encompass Theatre Company New York, New York	<i>For artistic and administrative staff development.</i>	1,500
Ensemble Studio Theatre New York, New York	<i>For artistic fees and production costs during the 1978-79 season.</i>	12,500
Ensemble Studio Theatre New York, New York	<i>For the 1979-80 season of new works.</i>	15,000
Equity Library Theatre New York, New York	<i>For the 1978-79 season.</i>	3,000
Eugene Theater Company Eugene, Oregon	<i>For a fund-raising campaign during the 1978-79 season.</i>	1,500
Florida Studio Theater Sarasota, Florida	<i>For artistic staff development and the 1978-79 season.</i>	1,500
Foundation for the Open Eye New York, New York	<i>For artistic staff and production costs for the 1978-79 season.</i>	9,500
Germinal Stage Denver, Colorado	<i>For artistic staff and audience development.</i>	5,000
HB Playwrights Foundation New York, New York	<i>For the 1978-79 season of new plays.</i>	3,500
Henry Street Settlement New York, New York	<i>For the 1978-79 season and artistic staff development of the New Federal Theater.</i>	40,000
Hippodrome Theatre Workshop Gainesville, Florida	<i>For the development, promotion, and management of touring for the 1978-79 season.</i>	7,500
Hudson Guild Theatre New York, New York	<i>For an expanded 1978-79 season and artistic staff development.</i>	5,000
Impossible Ragtime Theatre New York, New York	<i>For the 1978-79 season of plays and workshops.</i>	5,000
Independent Eye Lancaster, Pennsylvania	<i>For administrative staff development.</i>	3,500
International Arts Relations New York, New York	<i>To support artistic staff development for the INTAR Theatre.</i>	2,000
Iron Clad Agreement Pittsburgh, Pennsylvania	<i>For artistic and administrative staff development.</i>	1,500
Jefferson (Joseph) Theater Company New York, New York	<i>For the 1978-79 season.</i>	3,500
Judson Memorial Church New York, New York	<i>To support artistic staff development for the Judson Poets' Theater.</i>	5,000
Labor Theatre New York, New York	<i>For the production of two new plays during the 1978-79 season.</i>	2,500
League of Theatre Artists Lexington, Kentucky	<i>For the Lexington Conservatory Theatre's New Plays and Provos Development projects.</i>	2,000
Lenox Arts Center New York, New York	<i>For the 1978-79 season including three musical theater works and three works in progress.</i>	25,000
Little Flags Theatre Foundation Roxbury, Massachusetts	<i>For the 1978-79 season.</i>	5,000
Los Angeles Actors' Theatre Foundation Los Angeles, California	<i>For the 1978-79 season.</i>	7,500

Lyric Stage Company of Boston Boston, Massachusetts	<i>For artistic and administrative staff development.</i>	2,000
Mabou Mines Development Founadtion New York, New York	<i>For the 1978-79 season and the development of new work.</i>	30,000
Magic Theatre San Francisco, California	<i>For the 1978-79 season of seven new works.</i>	35,000
Magic Theatre Foundation Omaha, Nebraska	<i>For the 1978-79 season, which includes two new works.</i>	15,000
Moving Men Theatre Company of Berkeley Berkeley, California	<i>For the development of new work.</i>	2,000
National Black Theatre Workshop New York, New York	<i>For a subscription campaign during the 1978-79 season.</i>	3,000
New Dramatists New York, New York	<i>For administrative staff development and the new play workshop.</i>	7,500
New Jersey Theatre Foundation Montclair, New Jersey	<i>For the Whole Theatre Company's 1978-79 season.</i>	2,500
New Playwrights' Theatre of Washington Washington, D. C.	<i>For the production of six new plays for the 1978-79 season.</i>	5,000
New York Theater Strategy New York, New York	<i>For the 1978-79 season.</i>	8,500
Odyssey Theatre Foundation Los Angeles, California	<i>For administrative staff development, audience development, and expanded production.</i>	2,000
Ontological-Hysteric Theater New York, New York	<i>For the development and production of a new work.</i>	20,000
Ostrow (Stuart) Foundation Pound Ridge, New York	<i>For the Musical Theatre Lab's artistic staff development.</i>	4,158
Other Theater New York, New York	<i>For the development and production of a new work.</i>	5,000
Pacific Coast Performing Arts Foundation Santa Cruz, California	<i>For the Bear Republic Theater's professional training program.</i>	1,500
Palace Theatre Foundation Minneapolis, Minnesota	<i>For administrative staff development.</i>	1,500
Performance Community Chicago, Illinois	<i>For administrative and artistic staff development.</i>	6,000
Play Group Knoxville, Tennessee	<i>For the 1978-79 season.</i>	5,000
Playwrights Horizons New York, New York	<i>For the 1978-79 season.</i>	35,000
Profile Theatre Portland, Maine	<i>For the development of the ensemble acting company.</i>	2,000
Puerto Rican Culture, Institute of Yensa, San Juan, Puerto Rico	<i>For Producciones Yensa's production of En Boca de Mujer.</i>	1,000
Puerto Rican Traveling Theatre Company New York, New York	<i>For the bilingual Touring Theatre.</i>	22,500
Quaigh Theatre New York, New York	<i>For the 1978-79 series of six productions.</i>	2,500
Rabbit-Hole New York, New York	<i>For the development and presentation of The Blue Bird by the Manhattan Project.</i>	7,500

Ridiculous Theatrical Company New York, New York	<i>For the 1978-79 season and the production of new work.</i>	16,000
Riverside Church in The City of New York New York, New York	<i>For the Theatre of the Riverside Church's 1978-79 season.</i>	5,000
Roadside Attractions Detroit, Michigan	<i>For the 1978-79 season of the Attic Theatre.</i>	5,000
Shelter West Company New York, New York	<i>For the 1978-79 season.</i>	1,500
Silvera (Frank) Writers' Workshop Foundation New York, New York	<i>For the Writers/Directors series and the Monday night series which includes staged readings of new plays.</i>	15,000
Spanish Theatre Repertory Company New York, New York	<i>For the 1978-79 season of Latin American and Spanish plays.</i>	2,500
Storefront Actors' Theatre Portland, Oregon	<i>For a subscription campaign during the 1978-79 season.</i>	2,000
Theatre Arts Corporation Santa Fe, New Mexico	<i>For the 1978-79 season.</i>	8,000
Theatre Center of Philadelphia Philadelphia, Pennsylvania	<i>For the 1978-79 season.</i>	1,500
Theatre Express Pittsburgh, Pennsylvania	<i>For a subscription campaign during the 1978-79 season.</i>	2,000
Theatre for the New City Foundation New York, New York	<i>For expansion of the 1978-79 season of new works.</i>	20,000
Theater X Milwaukee, Wisconsin	<i>For the 1978-79 season.</i>	3,000
Urban Arts Corps New York, New York	<i>For the 1978-79 season and artistic and administrative staff development.</i>	10,000
Victory Gardens Theatre Chicago, Illinois	<i>For the production of two new plays.</i>	7,500
Wisdom Bridge Chicago, Illinois	<i>For the 1978-79 season.</i>	3,000
Women's Interart Center New York, New York	<i>For the Interart Theatre's 1978-79 season.</i>	10,000
Wooster Group New York, New York	<i>For the presentation of new work by The Performance Group.</i>	27,500
Workshop for the Players Arts Foundation New York, New York	<i>For the 1978-79 season.</i>	5,000

Director Intern Program

To help talented individuals make the transition between professional training and full professional work experience.

Program funds: \$178,131

Center Theater Group of Los Angeles Los Angeles, California	<i>For a directing internship of up to one year for Richard Gershman at the Mark Taper Forum during the 1978-79 season.</i>	\$20,000
Group I Acting Company New York, New York	<i>For a directing internship of up to one year for Jonathan Furst at The Acting Company during the 1978-79 season.</i>	20,000

Guthrie Theater Foundation Minneapolis, Minnesota	<i>For a directing internship of up to one year for Bruce Siddons at the Guthrie Theater during the 1978-79 season.</i>	20,000
Hartford Stage Company Hartford, Connecticut	<i>For a directing internship of up to one year for Ron Lagomarsino during the 1978-79 season.</i>	20,000
Milwaukee Repertory Theater Milwaukee, Wisconsin	<i>For a directing internship of up to one year for Susan Einhorn during the 1978-79 season.</i>	18,131
New York Shakespeare Festival New York, New York	<i>For a directing internship of up to one year for Jeremy Blahnik during the 1978-79 season.</i>	20,000
Pittsburgh Public Theater Corporation Pittsburgh, Pennsylvania	<i>For a directing internship of up to one year for Micah Lewensohn during the 1978-79 season.</i>	20,000
Trinity Personna Company Providence, Rhode Island	<i>For a directing internship of up to one year for Joseph Broido at the Trinity Square Repertory Company during the 1978-79 season.</i>	20,000
Washington Drama Society Washington, D. C.	<i>For a directing internship of up to one year for Gary Pearle at Arena Stage during the 1978-79 season.</i>	20,000

Services to the Field

To assist organizations that provide services to the theater field as a whole or to a sector of it.

Program funds: \$245,500

Ambiance Inter-Action New York, New York	<i>For a 16-week tour of the British American Repertory Company to communities throughout the U.S.</i>	\$17,500
American Theatre Association Washington, D. C.	<i>For participation of professional directors in the 11th Annual American College Theatre Festival.</i>	5,000
American Theatre Association Washington, D. C.	<i>For the fifth bi-annual Festival of American Community Theatre.</i>	10,000
American Theatre Association Washington, D. C.	<i>For the University/Resident Theatre Association's 1978-79 national auditions.</i>	15,000
Amherst College, Trustees of Washington, D. C.	<i>To evaluate and document the Folger Theatre Group's model program of accessibility for the deaf.</i>	3,000
Atlanta Arts Alliance Atlanta, Georgia	<i>For a program for those with hearing impairments.</i>	7,000
Black Theater Alliance New York, New York	<i>For the alliance's service programs, including the editing and publication of the revised BTA directory.</i>	20,000
Center Theatre Group Los Angeles, California	<i>A program designed for the Mark Taper Forum to explore methods for enlarging the audience to include those with hearing impairments.</i>	10,000
Foundation for the Extension and Development of the Professional Theatre New York, New York	<i>For administrative and technical assistance to professional theater companies.</i>	33,000
International Theater Institute of the United States New York, New York	<i>For such programs as the reference library, visitor and consultation services, publications, and international meetings.</i>	85,000
North Carolina, University of Chapel Hill, North Carolina	<i>For the Institute of Outdoor Drama's advisory services.</i>	10,000
Off Off Broadway Alliance New York, New York	<i>For service programs to Off Off Broadway theaters.</i>	20,000
O'Neill (Eugene) Memorial Theatre Center Foundation Waterford, Connecticut	<i>For the National Theatre of the Deaf's documentation of sign techniques.</i>	5,000



"Zoot Suit" by Luis Valdez—Center Theatre Group/Mark Taper Forum, Los Angeles. Photo: Jay Thompson

Puppeteers of America
Pasadena, California

For administrative staff development.

5,000

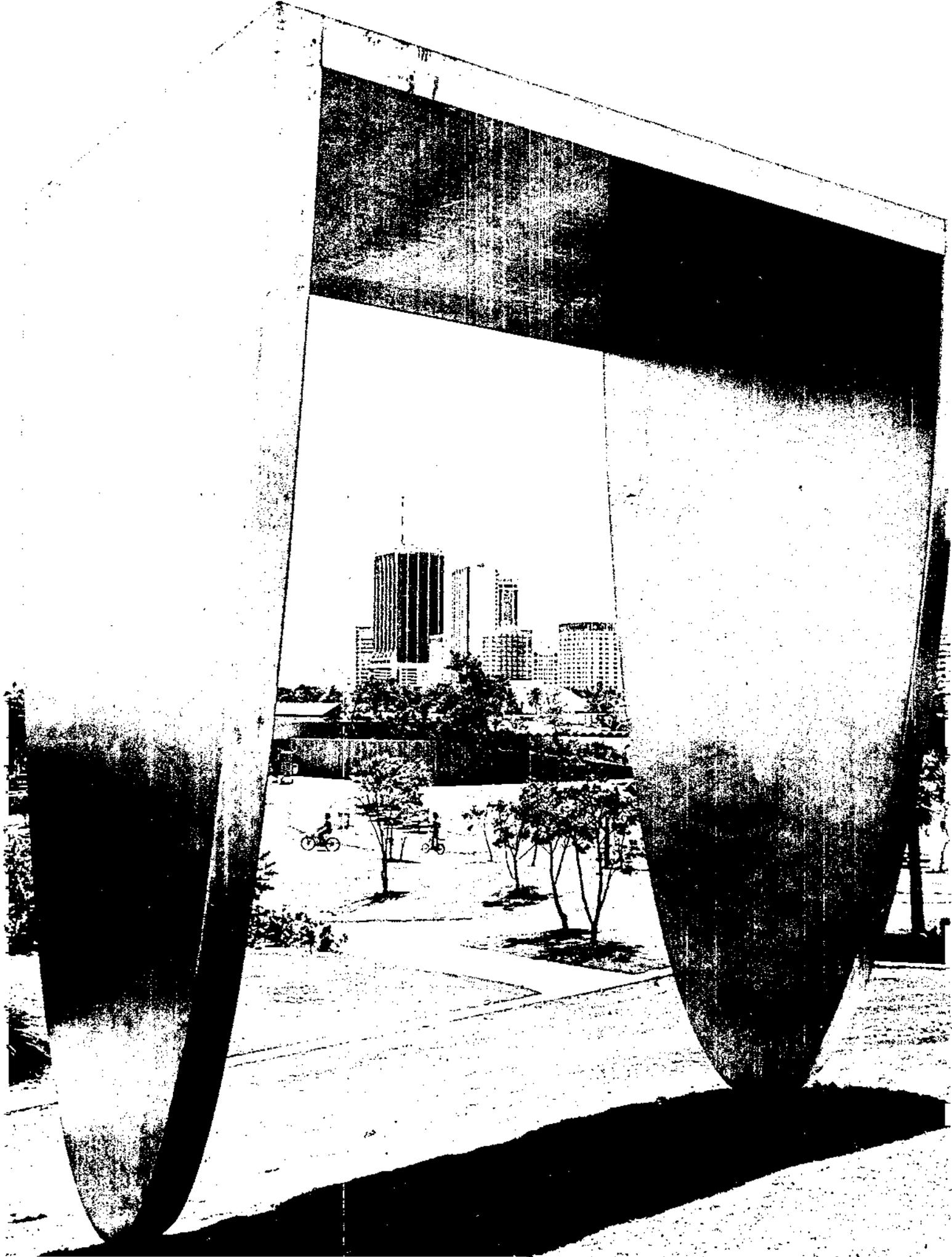
General Programs

To assist projects that are not included in other grant categories.

Program funds: \$424,457

Actors Studio New York, New York	<i>For development and public relations activities.</i>	\$10,000
Afro-American Total Theater Arts Foundation New York, New York	<i>To increase the ticket subsidy program for the Black Theater Festival U.S.A.</i>	85,000
American Theatre Association Washington, D. C.	<i>For the Playwrights' Workshop.</i>	1,790
Cultural Council Foundation New York, New York	<i>For the Artists Project, including salaries for CETA artists participating in performances of the New Living Newspaper.</i>	2,000
Minnesota, University of Minneapolis, Minnesota	<i>To provide an outstanding arts administrator with the opportunity to serve temporarily in the Endowment's Theater Program under the Intergovernmental Personnel Act.</i>	36,812
Negro Ensemble Company New York, New York	<i>To amend a previous grant for administrative staff and audience development.</i>	20,355
New Theater Festival Baltimore, Maryland	<i>For performance fees for the 1979 festival.</i>	12,500
New York Public Library, Astor, Lenox, and Tilden Foundations New York, New York	<i>For the Theatre on Film and Tape project, a program of documentation of significant theatrical productions.</i>	75,000
Theatre Communications Group* New York, New York	<i>For a nationwide program of administrative and consultant services for theater companies.</i>	56,000
Theatre Development Fund New York, New York	<i>For service programs, including the ticket subsidy program, the non-subsidized ticket distribution program, the theater voucher program, and the costume collection.</i>	125,000

*contract: TF—Treasury funds; PG—private gifts



Visual Arts

A year of time, time to do things that would be difficult or impossible to do without economic support, can be terribly important to an artist. The Visual Arts Program has always felt that fellowships are a vital part of what we have to offer, and so, apparently, do those who apply to us. We receive an enormous number of applications; in 1979, more than 7000 artists, craftsmen, and photographers applied to us for fellowship money. Most of them had to be disappointed, for while the Endowment ratio of grants to applications is 1 to 4, in artists' fellowships it is more like 3 to 100. Next year we are increasing this budget, which will let us fund considerably more.

We are not success-oriented, in the conventional sense, in giving this direct aid. Our ideas of success are different from the usual ones. A fellowship might have results to which we and the artist could point as proof of money wisely invested. But on the other hand, it might mean only that the artist spent his time testing new ideas, learning which led up blind alleys and which were artistically valid. That, too, would be time well spent.

We do not require our artists to be commercially successful or popular, either, which is sometimes quite different from having artistic merit. Nor do we want to be swayed by such faddish considerations as which school is in vogue this year. So choosing fellowship recipients from among all those applicants is no easy job. If we, in the world of art, have retreated slightly from the extreme position that whatever hangs on a museum wall is art, we are still far from agreeing on what constitutes a work of art. But none of us would want to return to the kind of stultifying atmosphere in which pronouncements are handed out in academic books of rules, although doing so

would admittedly simplify things.

What has become true nowadays is that there are a number of aesthetic positions. For instance, certain rules govern abstract expressionism, but these would be irrelevant for, say, classical art, or even Afro-American art. The Visual Arts Program tries to bring together panelists who are sensitive to those differences, so that artists in one school are not judged by the considerations of another. We choose these panelists for their aesthetic judgment and for their intimate knowledge of the field, and we rotate them often.

I like the way Robert Irwin groups artists into broad categories. The first, and numerically smallest, group is the investigators. These are the people involved in radical research into the nature of art. By an investigator, I mean someone like Wassily Kandinsky, who painted the first purely abstract work in 1910, or Georges Seurat, who based his theories of color composition on the optical effects of light. These people are so in advance of what is usually labeled new (not to be confused with modish or even avant-garde) that they may be totally unknown. To me, these are potentially the most important group, and I am tremendously interested in them.

A second group to which we pay close attention might be termed the innovators. These artists are not experimenting radically with the nature of art itself so much as taking a familiar form and re-examining it in a highly individual way. Think, for instance, what George Gershwin did with the familiar song. In art, one could point to Wayne Thiebaud, who has taken portrait painting and made it his own, or Nancy Graves, whose totemic feathered hangings had their origins in objects she saw in museum display cases as a child. These are artists developing their individual



Potter, Linnea Todd.
Photo: Penland School of Crafts, North Carolina

vision, their special ways of looking at the world.

The third group of applicants, and the largest, are the followers. They are usually competent artists working within a tradition, whether classical, impressionist, neo-constructivist, or what have you, but without submitting it to any radical revisions. The results are competent compositions, but ones which we have seen so often that they are practically visual clichés. When these artists ask us, "Why didn't I get a fellowship? What's wrong with my color sense and technical expertise?" there is usually no answer. Nothing can be faulted, but everything is wrong, since they bring no spark of fresh inventiveness to their work. We do not believe it is our job to support this kind of artistic activity through fellowships so much as by other means that are possible through our program.

The fourth and final group are those concerned with preserving our artistic heritage. A few master craftsmen still know, for example, how to carve a beautiful door or create a gorgeous ceiling. They are a precious national treasure and deserve to be protected and en-

couraged. We are giving grants this year, for the first time, to design, for instance, a one-of-a-kind, handmade house; or a structure that has the singular purpose of gracing a landscape with its fine form, such a gazebo, pavilion, tower, or column; or new buildings constructed with traditional techniques, such as adobe, stone-fitting and carving, timber joinery, plasterwork, and cast metal. Money is also available for apprenticeships so that these skills will be passed on.

Paul Klee has said that the ultimate purpose of art is not to render what is visible, but to render the invisible visible. You might call it making the unknown knowable. A few artists have that ability to make us see. These are the ones we must seek out and help, by the best and fairest means we can.

James Melchert
Director, Visual Arts Program

Visual Arts Advisory Panel

Art Critics Fellowship Panel

Budd Hopkins
Painter
Wellfleet, Massachusetts

Peter Plagens
Professor of Art, Critic
San Francisco Art Institute
San Francisco, California

Brenda Richardson
Assistant Director and Curator
Baltimore Museum of Art
Baltimore, Maryland

Photography Fellowship Panel

Thomas Barrow
Professor of Art
University of New Mexico
Albuquerque, New Mexico

Harry Callahan
Photographer
Providence, Rhode Island

Patricia Fuller
Coordinator, Art in Public Places
Seattle Arts Commission
Seattle, Washington

Robert Heineken
Professor of Art
University of California, Los Angeles
Los Angeles, California

Anthony Hernandez
Photographer
Los Angeles, California

Anne Tucker
Curator, Department of Photography
Museum of Fine Arts
Houston, Texas

Apprentice Fellowships in Crafts Panel

Clotilde Barrett
Weaver
Boulder, Colorado

Wendell Castle
Furniture Maker
Scottsville, New York

Viveka Heino
Potter
Ojai, California

Workshops/Alternative Spaces Panel

Laurie Anderson
Artist
New York, New York

Alanna Heiss
Director
Institute for Art and Urban Resources
New York, New York

Alan Scarritt
Artist and Director
Site, Cite, Sight
San Francisco, California

Charles Simonds
Artist
New York, New York

Crafts Workshops and Exhibition Aid Panel

Frank Cummings
Woodworker, Fiber Artist, Teacher
Long Beach, California

Helen Drutt
Director, Art Gallery
Moore College of Art
Philadelphia, Pennsylvania

Glen Kaufman
Fiber Artist, Teacher
Athens, Georgia

Ruth Kohler
Director
John Michael Kohler Art Center
Sheboygan, Wisconsin

Lynn Springer
Curator of Decorative Arts
St. Louis Museum of Art
St. Louis, Missouri

Fellowships/Video Subpanel

Stephen Beck
Artist
Berkeley, California

Juan Downey
Artist
New York, New York

Nancy Drew
Director
Long Beach Museum of Art
Long Beach, California

Robert Sterns
Director
Contemporary Art Center
Cincinnati, Ohio

Fellowships/Conceptual/ Performance Subpanel

Claire Copley
Former Gallery Director
New York, New York

Peter Frank
Writer
New York, New York

Barry LeVa
Artist
New York, New York

Fellowships/Printmaking, Drawing Subpanel

Wendy Calman
Artist
Professor, Art Department
University of Indiana
Bloomington, Indiana

Nathan Oliveira
Professor, Art Department
Stanford University
Stanford, California

Bill Walmsley
Professor, Art Department
Florida State University
Tallahassee, Florida

Artists Fellowship Panel

Linda Cathcart
Curator of Contemporary Art
Albright-Knox Art Gallery
Buffalo, New York

Ann d'Harnoncourt
Curator of Twentieth-Century Art
Philadelphia Museum of Art
Philadelphia, Pennsylvania

Luis Jimenez
Artist
Roswell, New Mexico

Sol Lewitt
Artist
New York, New York

Mary Miss
Artist
New York, New York

Ray Saunders
Artist
Professor, Art Department
California State University
Hayward, California

Crafts Services to the Field Subpanel

Bridget McCarthy
Director
Portland School of Arts and Crafts
Portland, Oregon

Merle Wachter
Director, Southwest Crafts Center
San Antonio, Texas

Jerry Workman
Director
Appalachian Fireside Crafts
Berea, Kentucky

Photography Exhibition Aid, Publications and Surveys

James Enyeart
Director
Center of Creative Photography
University of Arizona
Tucson, Arizona

John Gossage
Photographer
Washington, D.C.

Joan Lyons
Coordinator of Printshop
Visual Studies Workshop
Rochester, New York

Anne Tucker
Curator of Photography
Museum of Fine Arts
Houston, Texas

Josine Starrels
Gallery Director
Municipal Art Gallery
Los Angeles, California

Art in Public Places Panel

Hugh Davies
Director, University Gallery
University of Massachusetts
Amherst, Massachusetts

Lloyd Hamrol
Artist
Venice, California

Norie Sato
Artist
Seattle, Washington

Dianne Vanderlip
Curator, Twentieth Century Art
Denver Art Museum
Denver, Colorado

Crafts Fellowships Panel

Paul DuFour
Professor of Fine Arts
Louisiana State University
Baton Rouge, Louisiana

Gary Griffin
Professor, Metalsmithing and Jewelry
Rochester Institute of Technology
Rochester, New York

Janet Kummerlein
Fiber Artist
Kansas City, Missouri

Jacqueline Rice
Chairman, Ceramics Department
Rhode Island School of Design
Providence, Rhode Island

Visual Arts in the Performing Arts Panel

Merce Cunningham
Director
Merce Cunningham Dance Foundation
New York, New York

Mimi Gross
Artist
New York, New York

Nigel Redden
Curator of Performing Arts
Walker Art Center
Minneapolis, Minnesota

Services to the Field Panel

Thomas Barrow
Professor of Art
University of New Mexico
Albuquerque, New Mexico

Mary Beebe
Director
Portland Center for the Visual Arts
Portland, Oregon

Helene Winer
Director
Committee for the Visual Arts
New York, New York

Visual Arts Grants

Program funds: \$4,693,612

Art in Public Places

To enable cities, towns, universities, nonprofit private groups, and state arts agencies to commission or purchase works of art for such places as parks, plazas, riverfronts, airports, subways, and public buildings.

Program funds: \$733,002

Atlanta, City of
Atlanta, Georgia

To commission a two-dimensional work in the new Central Passenger Terminal complex at the Hartsfield Atlanta International Airport.

\$50,000

Bard College
Annandale-on-Hudson, New York

For an outdoor sculpture by Bernard Kirschenbaum.

7,975

Bronx Venture Corporation
Bronx, New York

For a sculpture by Rafael Ferrer, "Puerto Rican Sun," in Community Garden Park.

22,850

California, University of
Berkeley, California

For a sound sculpture for the Hall of Science Plaza.

7,600

Cambridge Arts Council Cambridge, Massachusetts	<i>For an interior work in the Harvard Square subway station.</i>	30,000
Denver Parks and Recreation Foundation Denver, Colorado	<i>For an outdoor sculpture in the plaza of the new Performing Arts Center.</i>	40,000
Gallaudet College Washington, D. C.	<i>To amend a previous grant for a sculpture by Lloyd Hamrol.</i>	30,000
Hartford, University of Hartford, Connecticut	<i>For an outdoor sculpture near the new College of Engineering.</i>	25,000
Hayes (Helen) Hospital West Haverstraw, New York	<i>For an outdoor sculpture on the hospital grounds.</i>	22,000
Iowa, University of Iowa City, Iowa	<i>For a sculpture in the courtyard of a new building on campus.</i>	15,000
Kansas City, City of Kansas City, Missouri	<i>For a sculpture in a redeveloped residential park.</i>	40,250
King County Arts Commission Seattle, Washington	<i>For an earth sculpture by Robert Morris, to recycle an abandoned gravel pit as a community park.</i>	50,000
Lake Placid 1980 Olympic Games Lake Placid, New York	<i>For two sculptures at outdoor sites in the Lake Placid Community, and an interior mural in the new Fieldhouse/Arena.</i>	25,000
Lake Placid 1980 Olympic Games Lake Placid, New York	<i>For eight environmental sculptures around the Olympic Games site.</i>	45,500
Metropolitan Arts Council Omaha, Nebraska	<i>For an Aeolian sculpture in a downtown neighborhood park.</i>	1,500
Metter, City of Metter, Georgia	<i>For a fountain in Municipal Park.</i>	3,480
Miami, City of Miami, Florida	<i>For design of an urban park site.</i>	50,000
Minneapolis College of Art and Design Minneapolis, Minnesota	<i>For purchase of a stacked wood sculpture for an outdoor park site by Jackie Ferrara.</i>	2,340
Norwalk, City of Norwalk, Connecticut	<i>For an outdoor sculpture at a downtown site.</i>	30,000
Oakland Museum Oakland, California	<i>For an outdoor sculpture in Estuary Park.</i>	50,000
Omaha Opportunities Industrialization Center Omaha, Nebraska	<i>For an outdoor sculpture at the Manpower Training Center.</i>	15,000
Pere Marquette Sculpture Committee Oconomowoc, Wisconsin	<i>For a sculpture in a downtown park.</i>	10,000
Rapid Recovery Cleveland, Ohio	<i>For the development of a plan for an urban recreation park on the rapid transit corridor.</i>	5,000
St. George Senior Housing Corporation Philadelphia, Pennsylvania	<i>For an outdoor sculpture at the new senior citizens' housing complex.</i>	23,000
St. Paul, City of St. Paul, Minnesota	<i>For a sound environment in the central rotunda of the Como Park Conservatory.</i>	19,000
San Francisco Chamber of Commerce San Francisco, California	<i>For an outdoor mural near the civic center.</i>	30,000
Seattle, City of Seattle, Washington	<i>For an outdoor sculpture at Seattle Center, an urban park and cultural center.</i>	40,000
Ventura County Library Ventura, California	<i>For a wall sculpture in the new public library and civic center.</i>	4,317
Wake Forest University Winston-Salem, North Carolina	<i>For an outdoor sculpture on campus.</i>	25,690

Youngstown Area Arts Council
Youngstown, Ohio

To amend a previous grant for a sculpture by George Segal at the New Federal Plaza.

12,500

Art in Public Places/ Planning Grants for Artists

For artists' exploration of the potential offered by public sites and the development of proposals which expand current thinking about art in public places.

Program funds: \$22,000

Brand, William New York, New York	<i>To research the feasibility and visual possibilities of serial imagery in mass transit facilities.</i>	\$2,000
Burton, Scott New York, New York	<i>To develop a full-scale proposal for a public park incorporating street furniture.</i>	2,000
Gossage, John Washington, D. C.	<i>To investigate the esthetic and archival problems of permanently installed photographic murals in public spaces.</i>	2,000
Kaufman, Jane New York, New York	<i>To investigate new materials and techniques for large-scale relief murals in public spaces.</i>	2,000
Leicester, Andrew Minneapolis, Minnesota	<i>To plan a project using the Earth Resources Observation System of earth-orbiting photographic satellites.</i>	2,000
Neuhaus, Max New York, New York	<i>To research and design technical systems for the development of alternative sounds for emergency-vehicle sirens in New York City.</i>	2,000
Puryear, Martin Chicago, Illinois	<i>To investigate the possibilities of wood as a medium for permanent sculpture in outdoor public spaces.</i>	2,000
Schiff, Jeffrey Boston, Massachusetts	<i>To plan for the participation of artists in developing a new state park in Massachusetts.</i>	2,000
Stern, Fred Baltimore, Maryland	<i>To research the feasibility of establishing a permanent pump station and mist-generation system for a rainbow sculpture at a harbor site.</i>	2,000
Tudor, David New York, New York	<i>To develop audio components for an environmental work involving musicians and visual artists.</i>	2,000
Ukeles, Mierle Riverdale, New York	<i>To plan with community groups for the recycling of nearby landfill sites as locations for art projects.</i>	2,000

Visual Arts in the Performing Arts

For performing arts groups that wish to engage visual artists for design of sets, costumes, or posters for theater, opera, or dance productions.

Program funds: \$50,000

American Dance Festival Durham, North Carolina	<i>To commission the design of a poster by Alex Katz for the 1979 season.</i>	\$1,000
BBC Project Theatre Institute New York, New York	<i>To commission the design of an environmental setting for the 1979-80 season.</i>	2,000
Brown (Trisha) Dance Company New York, New York	<i>To commission Fugiko Nakaya for the design of sets for a dance composition, and to commission Nancy Graves to design a poster for the 1979-80 season.</i>	6,500
City College Research Foundation New York, New York	<i>To commission the design of a poster by Romare Bearden for the 1979-80 season.</i>	1,000
Cunningham Dance Foundation New York, New York	<i>To commission the design of sets and costumes by Mark Lancaster for the 1979-80 season.</i>	1,000

Empty Space Seattle, Washington	To commission the design of a poster by Gertrude Pacific for the 1979-80 season.	1,000
Foundation for Modern Dance New York, New York	To commission the design of sets and costumes by Ralph Dorazio and Ralph Lee for the Erick Hawkins Dance Company for the 1979 season.	4,500
Fusion Dance Company Miami, Florida	To commission the design of costumes by Yura Adams for a dance piece during the 1980 season.	1,350
Haleakala New York, New York	To commission the design of sets and costumes by Mary Ashley for the production of Private Parts at The Kitchen.	5,000
Minnesota Opera Company St. Paul, Minnesota	To commission the design of sets and costumes by William Saltzman for a production of Mozart's The Abduction of the Seraglio.	3,060
Monadnock Music Jaffrey, New Hampshire	To commission the design of a poster by Lotte Jacobi for the 1979 summer season.	1,000
Orchestra of Our Time Bronx, New York	To commission the design of sets, costumes, and a poster by Robert Wilson for the Gertrude Stein/Virgil Thomson opera Four Saints in Three Acts.	6,000
Oregon Repertory Theatre Eugene, Oregon	To commission the design of posters by Gene Rickabaugh for the 1979-80 season.	750
Performing Artservices New York, New York	To commission Sol Lewitt to collaborate with Lucinda Childs and Philip Glass in the preparation of an evening-length ballet entitled Mirable. Lewitt will design sets.	6,000
Saracen Foundation for Dance Kingston, New York	To commission the design of sets and costumes by Alvin Loving for a work for the 1979-80 season.	2,850
Seattle Opera Association Seattle, Washington	To commission the design of a poster by David Hockney for the 1980 Wagner Festival.	1,000
Theater for the New City New York, New York	To commission the design of a sculptural set-environment, properties, costumes, and lights by Alison Yerxa for a new theater work.	2,500
Tulsa Opera Tulsa, Oklahoma	To commission Pat Gordon for the design of a poster for the 1979-80 season.	990
Virginia Museum Theatre Richmond, Virginia	To commission the design of sets by James Baumgardner for the production of Waiting for Godot.	2,500

Artists, Critics, Photographers, and Craftsmen in Residence

To enable art schools, university art departments, and other arts organizations to invite artists, critics, photographers, and craftsmen of national reputation for short-term stays to instruct and work with students and faculty while practicing their professions.

Program funds: \$139,052

Akron Art Institute Akron, Ohio	\$1,500	Art Resources Open to Women Schenectady, New York	1,500
Allied Arts Foundation Seattle, Washington	1,500	Arts Festival Association of Atlanta Atlanta, Georgia	1,500
Appalachian State University Boone, North Carolina	1,500	Astoria Society Astoria, New York	1,500
Arizona, University of Tucson, Arizona	3,000	Beaver College Glenside, Pennsylvania	1,500
Arkansas, University of Fayetteville, Arkansas	1,500	Boulder Public Library Foundation Boulder, Colorado	1,745
Art Institute of Chicago, School of the Chicago, Illinois	1,500	Buffalo Fine Arts Academy Buffalo, New York	1,500

California, Regents of the University of Berkeley, California	1,500	Kutztown State College Kutztown, Pennsylvania	1,500
California State College Bakersfield, California	1,500	Lake Placid Association of Music, Drama and Art Lake Placid, New York	1,500
California, University of Los Angeles, California	1,500	Los Angeles Institute of Contemporary Art Los Angeles, California	1,500
Catskill Center for Photography Woodstock, New York	1,500	Louisville School of Art Louisville, Kentucky	1,250
Claremont Graduate School Claremont, California	1,500	Massachusetts Institute of Technology Cambridge, Massachusetts	1,060
Clayworks Studio Workshop New York, New York	1,500	Massachusetts Institute of Technology Cambridge, Massachusetts	1,730
Colorado Mountain College Glenwood Springs, Colorado	1,500	Media Study Buffalo, New York	1,500
Colorado, University of Boulder, Colorado	1,470	Memphis Academy of Art Memphis, Tennessee	1,500
Committee for the Visual Arts New York, New York	1,500	Metropolitan State College Denver, Colorado	1,500
Committee for the Visual Arts New York, New York	1,500	Middle Tennessee State University Murfreesboro, Tennessee	576
Corcoran Gallery of Art, Trustees of Washington, D. C.	1,500	Minnesota, University of Minneapolis, Minnesota	1,500
Denver, University of Denver, Colorado	1,500	Moore College of Art Philadelphia, Pennsylvania	1,500
80 Langton Street San Francisco, California	3,000	Moore College of Art Philadelphia, Pennsylvania	1,500
Fine Arts Museum of San Francisco San Francisco, California	1,500	Moore College of Art Philadelphia, Pennsylvania	1,500
Fine Arts Work Center in Provincetown Provincetown, Massachusetts	1,500	National Council on Education for the Ceramic Arts West Lafayette, Indiana	315
Fort Wright College Spokane, Washington	1,500	Natural Heritage Trust/Artpark Lewiston, New York	1,500
Georgia, The University of Athens, Georgia	1,500	New Gallery of Contemporary Art Cleveland, Ohio	1,500
Guggenheim Foundation New York, New York	1,500	New York, Research Foundation of the State University of Albany, New York	1,500
Hampshire College Amherst, Massachusetts	1,500	New York, Research Foundation of the State University of Oswego, New York	1,500
Hudson River Museum Yonkers, New York	1,500	New York, Research Foundation of the State University of Plattsburgh, New York	372
Illinois, University of Chicago, Illinois	2,500	New York Studio School New York, New York	1,500
Institute for Art and Urban Resources New York, New York	1,500	New Wilderness Foundation New York, New York	500
International Center of Photography New York, New York	1,500	92nd Street Young Men's and Young Women's Hebrew Association New York, New York	855
Johnson State College Johnson, Vermont	1,500		
Kutztown State College Kutztown, Pennsylvania	1,500		

North Carolina State University Raleigh, North Carolina	750	Springfield Library and Museums Association Springfield, Massachusetts	1,415
Northern Virginia Community College Alexandria, Virginia	1,500	Summer School of Painting Saugatuck, Michigan	1,500
Ohio State University Research Foundation Columbus, Ohio	1,500	Sun Valley Center for the Arts and Humanities Sun Valley, Idaho	1,000
Ohio University Athens, Ohio	1,500	Sun Valley Center for the Arts and Humanities Sun Valley, Idaho	1,200
112 Workshop New York, New York	1,500	Sun Valley Center for the Arts and Humanities Sun Valley, Idaho	1,500
112 Workshop New York, New York	1,500	Texas, University of San Antonio, Texas	1,279
Pacific Basin School of Textile Arts Berkeley, California	1,035	Tucson Museum of Art Tucson, Arizona	1,500
Portland Center for the Visual Arts Portland, Oregon	1,500	United Students Government Service Group Buffalo, New York	1,500
Portland Society of Art Portland, Oregon	1,500	Visual Studies Workshop Rochester, New York	1,500
Private Arts Foundation of Washington Washington, D. C.	1,500	Walker Art Center Minneapolis, Minnesota	1,500
Rockland Center for the Arts West Nyack, New York	1,500	Washington Community College, District 17 Spokane, Washington	1,500
St. Mary's Creative Arts Forum Lexington Park, Maryland	1,500	Washington University St. Louis, Missouri	1,500
San Francisco Museum of Art, Trustees of the San Francisco, California	1,500	Washington, University of Seattle, Washington	1,500
Skowhegan School of Painting and Sculpture Skowhegan, Maine	1,500	Wichita State University Wichita, Kansas	1,500
Society for Photographic Education New York, New York	1,500	Wisconsin, University of LaCrosse, Wisconsin	3,000
Some Serious Business Los Angeles, California	1,500	Women's Caucus for Art Detroit, Michigan	1,500
Southeastern Center for Contemporary Art Winston-Salem, North Carolina	1,500	Wright State University Dayton, Ohio	1,500

Exhibition Aid/ Photography

To help groups organize or borrow photography exhibitions of contemporary or historical significance. This category also assists in the publication of exhibition catalogues.

Program funds: \$320,358

Akron Art Institute Akron, Ohio	<i>For traveling exhibitions of photographs by Constantin Brancusi, John Heartfield, and Karl Blossfeldt.</i>	\$10,900
Arizona, University of Tucson, Arizona	<i>For a retrospective exhibition of photographs by Barbara Crane at the Center for Creative Photography.</i>	10,000
Bard College Annandale-on-Hudson, New York	<i>For exhibitions of photographs by John Pfahl, Ray Metzker, Jan Groover, Robert Cumming, Bart Parker, and Charles Traub.</i>	5,000
California, Regents of the University of Santa Barbara, California	<i>For an exhibition of photographs by artists who use props and artificial set-ups as their subject matter.</i>	6,500

California State University Fullerton, California	<i>For an exhibition entitled "Object, Illusion, Reality," which includes work by 12 contemporary photographers.</i>	5,000
Catskill Center for Photography Woodstock, New York	<i>For six photography exhibitions.</i>	4,000
Center for Exploratory and Perceptual Arts Buffalo, New York	<i>For five photography exhibitions.</i>	5,000
Center for Photographic Arts La Jolla, California	<i>For a series of photography exhibitions.</i>	2,500
Coleman (Alex) Foto Gallery New York, New York	<i>For exhibitions of work by contemporary photographers.</i>	3,000
Colorado, Regents of the University of Boulder, Colorado	<i>For the exhibition "Arboretum," consisting of work by 75 photographers.</i>	10,000
Contemporary Arts Center New Orleans, Louisiana	<i>For an exhibition of contemporary documentary photography in Louisiana.</i>	5,000
Corcoran Gallery of Art, Trustees of the Washington, D.C.	<i>For four photography exhibitions.</i>	10,000
Eyes and Ears Foundation San Francisco, California	<i>For an exhibition of work by eight Bay Area photographers to be mounted on billboards.</i>	5,000
Founders Society of Detroit Institute of Art Detroit, Michigan	<i>For "Prints in the Cliche-Verre, 1839 to the Present," an exhibition of 200 works at the Detroit Institute of Art.</i>	15,000
Friends of Photography Carmel, California	<i>For three photography exhibitions: "Ruth Bernhard, A Retrospective," "Photographs from the Diana Camera," and "Edmund Teske, A Retrospective."</i>	10,000
Grossmont Community College El Cajon, California	<i>For an exhibition of the photographs of Helen Levitt.</i>	6,000
Hawaii-Manoa, University of Honolulu, Hawaii	<i>For an exhibition of recent color work by 12 photographers.</i>	6,000
Institute of Contemporary Art Boston, Massachusetts	<i>For a retrospective exhibition of photographs by George Platt Lynes.</i>	5,000
Institute of Contemporary Art Boston, Massachusetts	<i>For a retrospective exhibition of photographs by Nathan Lerner.</i>	9,618
International Center of Photography New York, New York	<i>For "Insights," a series of exhibitions of work by contemporary photographers.</i>	10,000
International Center of Photography New York, New York	<i>For a retrospective exhibition of 120 works by photographer Lou Bernstein.</i>	6,000
Lake Placid 1980 Olympic Games New York, New York	<i>For an exhibition of contemporary photography to be shown during the Olympic Games.</i>	15,000
Los Angeles Center for Photographic Studies Los Angeles, California	<i>For an exhibition of approximately 75 photographs by William Mortensen.</i>	5,900
Memphis Academy of Arts Memphis, Tennessee	<i>For a series of exhibitions of historical and contemporary photography at eight Memphis institutions.</i>	7,500
Mexican American Legal Defense and Educational Fund San Francisco, California	<i>For an exhibition and catalogue of photographs of Mexican Americans.</i>	10,000
Miami, University of Coral Gables, Florida	<i>For an exhibition at the Lowe Art Museum of the Crimean War photographs by Roger Fenton.</i>	10,000
Missouri, University of St. Louis, Missouri	<i>For "Light Abstractions," an exhibition of abstract photographs.</i>	5,000
Museo del Barrio New York, New York	<i>For six exhibitions of work by contemporary Hispanic photographers.</i>	4,000

Museum of Contemporary Art Chicago, Illinois	<i>For an exhibition of "extended portraits" by contemporary photographers, including DeLappa, Gowin, Snyder-MacNeil, Revelle, Rubenstein, Keith Smith, and Traube.</i>	5,000
Museum of Fine Arts Houston, Texas	<i>For a retrospective exhibition of the work of photographer Sid Grossman.</i>	15,000
Museum of Modern Art New York, New York	<i>For four photography exhibitions in the Steichen Gallery.</i>	12,500
New Gallery of Contemporary Art Cleveland, Ohio	<i>For an exhibition of Berenice Abbott's documentary photography of the 1930s.</i>	10,900
New Mexico, University of Albuquerque, New Mexico	<i>For an exhibition examining portrait photography in the 1850s, '60s, and '70s.</i>	9,000
Pennsylvania State University University Park, Pennsylvania	<i>For travel costs for "Selected Image," a photography exhibition.</i>	1,500
Philadelphia Museum of Art Philadelphia, Pennsylvania	<i>For "The Spirit of an American Place," a three-part exhibition of 120 prints including photographs by Dorothy Norman, portraits of Dorothy Norman by Steiglitz, and other photographs by Steiglitz made during the period.</i>	7,000
Port Washington Public Library New York, New York	<i>For a series of exhibitions of contemporary photography.</i>	2,000
Portland Society of Art Portland, Maine	<i>For a series of exhibitions by contemporary photographers.</i>	1,500
Private Arts Foundation of Washington Washington, D.C.	<i>For ten exhibitions of work by contemporary photographers at the Washington Project for the Arts.</i>	6,000
San Francisco Art Institute San Francisco, California	<i>For "Evolutionary Perspectives: New Directions in Photography," a project by 15 photographers and curators.</i>	3,000
San Francisco Camerawork Gallery San Francisco, California	<i>For an exhibition of 100 photographs of China, India, Nepal, and Siam by Samuel Bourne.</i>	7,500
San Francisco Museum of Modern Art, Trustees of the San Francisco, California	<i>For "The Marked Photograph," an exhibition of prints by photographers who mark their negatives or prints to change the context of the photographic image.</i>	5,000
Santa Barbara Museum of Art Santa Barbara, California	<i>For four exhibitions of work by photographers who use extended formats or series of photographs.</i>	5,000
Sun Valley Center for the Arts and Humanities Sun Valley, Idaho	<i>For an exhibition of photographs from the Rephotographic Survey Project and 19th-century photographs of the same sites.</i>	7,000
Temple University Philadelphia, Pennsylvania	<i>For an exhibition examining the role of photography in anthropology and sociology.</i>	6,440
Visual Studies Workshop Rochester, New York	<i>For the traveling exhibition program.</i>	10,000

Exhibition Aid/ Crafts

To help groups organize or borrow crafts exhibitions of contemporary or historical significance. This category also assists in the publication of exhibition catalogues.

Program funds: \$160,416

American Crafts Council New York, New York	<i>For "Young Americans: Metal/Enamel," a national juried exhibition of the work of craftsmen under the age of thirty.</i>	\$15,000
Arizona, University of Tucson, Arizona	<i>For a national juried exhibition and catalogue of contemporary work in copper, brass, and bronze.</i>	12,000
Arts and Crafts Society of Portland Portland, Oregon	<i>For regional exhibition of works in glass, paper, ceramics, and wood to be coordinated with a workshop of North-western craftsmen.</i>	13,400

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Brookfield Craft Center Brookfield, Connecticut	<i>For an exhibition with catalogue of works by craftsmen-instructors of the center.</i>	8,950
California State University Fullerton, California	<i>For "Itchiku Kobota: Tsujigahana Dyed Kimonos," an exhibition with catalogue of 50 furisode kimonos and related garments.</i>	15,000
California State University Fullerton, California	<i>For "Juan Quezada: The New Tradition," an exhibition with catalogue of the work of this contemporary ceramist.</i>	5,000
Craft Center Worcester, Massachusetts	<i>For "It's About Time," a national juried exhibition with catalogue of contemporary hand made clocks.</i>	5,200
Everson Museum of Art Syracuse, New York	<i>For documentation and publication of the proceedings of the Ceramics Symposium 1979 at Syracuse University.</i>	5,000
Everson Museum of Art Syracuse, New York	<i>For "Adelaide Alsop Robineau: American Genius in Porcelain," an exhibition with catalogue of the work of this ceramic artist.</i>	15,000
Moore College of Art Philadelphia, Pennsylvania	<i>For an exhibition with catalogue of the works of Claire Zeisler and Ruth Duckworth.</i>	15,000
Okefonokee Heritage Center Waycross, Georgia	<i>For a juried exhibition with catalogue of crafts from southwest Georgia.</i>	2,822
Oregon State University Corvallis, Oregon	<i>For a national juried exhibition with catalogue of functional crafts in fiber, clay, and metal.</i>	4,699
Sheboygan Arts Foundation Sheboygan, Wisconsin	<i>For "Glad Rags: Wearables by Contemporary American Artists," an exhibition with catalogue of one-of-a-kind and limited-edition handmade wearables.</i>	13,000
Sheboygan Arts Foundation Sheboygan, Wisconsin	<i>For a chronological survey exhibition and catalogue of the work of Albert Paley at the John Michael Kohler Arts Center.</i>	7,000
Sun Valley Center for the Arts and Humanities Sun Valley, Idaho	<i>For an exhibition and catalogue of the work of three studio production potters: John Glick, Jenny Lind, and Tom Coleman.</i>	6,000
Textile Workshops Albuquerque, New Mexico	<i>For the "National Miniature Fiber Exhibition."</i>	7,500
Virginia Commonwealth University Richmond, Virginia	<i>For "Five in Fibers," an exhibition and catalogue of works by Dominic DiMare, John McQueen, Joan Livingstone, Neda Al-Hilali, and Mariyo Yagi.</i>	4,845
Wildcliff Museum New Rochelle, New York	<i>For support of "Book Art," an exhibition of the book as contemporary craft and art form.</i>	5,000

Photography Publications

To make possible the publication of important works in photography, including works of historical or contemporary importance, works of little-known but historically important photographers, and books containing research findings, criticism, or essays about the art of photography.

Program funds: \$107,310

Aperture Millerton, New York	<i>For a monograph on Lisette Model.</i>	\$10,000
Aperture Millerton, New York	<i>For the publication William Klein: His Life and Photographs.</i>	10,000
Arizona, University of Tucson, Arizona	<i>For monographs on W. Eugene Smith and Margrethe Mather for the Center for Creative Photography.</i>	13,000
Artspace Albuquerque, New Mexico	<i>For Park City, a book of recent photographs by Lewis Baltz with text by Gus Blaisdell.</i>	10,000

Colorado Associated University Press Boulder, Colorado	<i>For From the Missouri West, a book of western landscape photographs by Robert Adams.</i>	7,410
Cultural Council Foundation New York, New York	<i>For the fourth edition of The Black Photographers Annual for Another View.</i>	10,000
Essex Photographic Workshop Essex, Massachusetts	<i>For a publication on the life and work of Roman Vishniac, written by Melissa Shook.</i>	7,500
Maryland Institute Baltimore, Maryland	<i>For a publication of photographs from the East Baltimore Documentary Photography Project.</i>	7,500
School of American Research Santa Fe, New Mexico	<i>For a publication of photographs by Laura Gilpin.</i>	5,000
Temple University Philadelphia, Pennsylvania	<i>For The Altered Subject, a book of photographs by contemporary photographers who manipulate the subjects of their pictures.</i>	3,400
Visual Studies Workshop Rochester, New York	<i>For the Index on Photography, 1978, an index to photographic literature consisting of approximately 3,000 entries from over 65 periodicals.</i>	7,400
Visual Studies Workshop Rochester, New York	<i>For William Klein: Painter, Photographer, Filmmaker, a book by Katherine Tweedie which places Klein's work in a social and historical context.</i>	8,600
Wright State University Dayton, Ohio	<i>For Problematic Photography, a book of photographs and essays to be edited by Lew Thomas and Peter d'Agostino.</i>	7,500

Photography Surveys

To help organizations commission photographers to document the geography or way of life in a particular city or region.

Program funds: \$92,860

Akron Art Institute Akron, Ohio	<i>For a photography survey by Lee Friedlander of the life of industrial workers in the Akron, Cleveland, Detroit, and Pittsburgh areas.</i>	\$15,000
Atlanta Historical Society Atlanta, Georgia	<i>For a photography survey of the Atlanta metropolitan area recording vanishing historic districts.</i>	9,860
Chinese Historical Society of America San Francisco, California	<i>For a photography survey of Chinatown in transition.</i>	2,500
Earth Environmental Group New York, New York	<i>For continued support of a photography survey of the forested areas in the New York City boroughs.</i>	8,000
Emanu-El Midtown YM-YWHA New York, New York	<i>For an in-depth photography survey of 14th Street in New York City.</i>	2,500
Hudson River Museum Yonkers, New York	<i>For a photography survey of commercial architecture in the Northwest.</i>	10,000
Long Beach California State College Foundation Long Beach, California	<i>For a photography survey of the City of Long Beach by six southern California photographers.</i>	8,000
Miami Beach, City of Miami Beach, Florida	<i>For a photography survey of South Beach.</i>	15,000
Oregon Center for the Photographic Arts Portland, Oregon	<i>For a photography survey of the Columbia River Gorge area.</i>	5,000
Photographic Arts Museum Los Angeles, California	<i>For a photography survey of Los Angeles by eight photographers.</i>	15,000
Sutton, Town of North Sutton, New Hampshire	<i>For a photography survey of the town of Sutton.</i>	2,000

Workshop/ Alternative Spaces

To support workshops and alternative spaces. The program is designed to encourage artists to devise modes of working together and to test new ideas.

Program funds: \$693,000

Alternative Space-Detroit Detroit, Michigan	<i>For exhibitions of local artists' work emphasizing non-traditional art forms.</i>	\$ 5,000
and/or service Seattle, Washington	<i>For the presentation of new work by regionally and nationally known artists.</i>	20,000
Apeiron Workshops Millerton, New York	<i>For a photography workshop program, including an advanced summer workshop and an artist in residence program.</i>	10,000
Archdiocesan Communication Center San Francisco, California	<i>For a monthly video performance showcase by Video Free America.</i>	9,000
Art Place Madison, Wisconsin	<i>For an exhibition program and communication center for local artists.</i>	3,000
Art Research Center Kansas City, Missouri	<i>For research, exhibition, and documentation of local and international activity in constructivist art.</i>	4,000
Artemesia Fund Chicago, Illinois	<i>For exhibition and workshop activities for women artists.</i>	10,000
Artists in Residence New York, New York	<i>For seminars and exhibitions of work by women artists.</i>	5,000
Artists Residents of Chicago Chicago, Illinois	<i>For an exhibition program which focuses on the work of local women artists but also includes work by artists from across the country.</i>	3,000
Asylum Hill Artists Cooperative Hartford, Connecticut	<i>For an exhibition program for local artists.</i>	5,000
Baltimore, City of Baltimore, Maryland	<i>For an exhibition program for local artists.</i>	4,000
Boston Visual Artists Union Boston, Massachusetts	<i>For support of an exhibition program for local artists.</i>	10,000
Brandywine Graphic Workshop Philadelphia, Pennsylvania	<i>To support a printmaking workshop facility which invites both local and nationally known minority artists.</i>	5,000
Center for Exploratory and Perceptual Arts Buffalo, New York	<i>For a photography exhibition, visiting artist, and workshop program.</i>	4,000
Center for New Art Activities New York, New York	<i>For support of video, audio, performance, publication and film work generated by Collaborative Projects, an open association of 40 artists who pool their diverse interests and complementary skills and resources.</i>	10,000
Clayworks Studio Workshop New York, New York	<i>For a workshop facility designed to give artists who work in other media an opportunity to experiment in clay.</i>	5,000
Cochise Fine Arts Bisbee, Arizona	<i>For an exhibition program for nationally known and local artists, as well as studio space for visiting artists.</i>	5,000
Columbia College Chicago, Illinois	<i>For the workshop and alternative space program of the Chicago Center for Contemporary Photography.</i>	10,000
Committee for the Visual Arts New York, New York	<i>For continued support of the Artists' Space program for performance, film and video events, panels, lectures, meetings, and exhibitions.</i>	20,000
Committee for the Visual Arts New York, New York	<i>For an artists' exhibition program at Fashion Moda, located in the Bronx.</i>	8,000
Contemporary Arts Center New Orleans, Louisiana	<i>To support a regional exhibition center which shows work in all media by both local and nationally known artists. The center provides a limited number of equipped studios for artists and an exhibition exchange program.</i>	10,000

Creative Time New York, New York	<i>For temporary exhibitions of new art works in highly visible, unused corporate and municipal spaces.</i>	15,000
Crossroads Community San Francisco, California	<i>To enable a number of artists to create works within the context of The Farm, a performance and exhibition space located under a freeway.</i>	5,000
Dayton, City of Dayton, Ohio	<i>For a workshop and exhibition program for five visiting artists who create new works at four area academic institutions and in the Dayton community.</i>	15,000
80 Langton Street San Francisco, California	<i>For an alternative exhibition space for artists working in performance, video, and other experimental art forms.</i>	20,000
Eyes and Ears Foundation San Francisco, California	<i>For an environmental art exhibition program and a workshop for artists.</i>	5,000
Fort Wayne Fine Arts Foundation Fort Wayne, Indiana	<i>For Artlink's exhibitions of local and nationally known artists and a program for exchanging shows with alternative spaces in other cities.</i>	3,000
Foundation for Today's Art Philadelphia, Pennsylvania	<i>For Nexus' artist-run gallery exhibitions, exchange program with other cities, and art installations in public spaces.</i>	8,000
Franklin Furnace Archive New York, New York	<i>For an exhibition space for artists' books and for performing artists.</i>	12,000
Haleakala New York, New York	<i>For exhibitions and presentations of work by video and performance artists at The Kitchen.</i>	15,000
Hallwalls Buffalo, New York	<i>For artists' exhibitions, workshops, and performances.</i>	15,000
Hera Educational Foundation Wakefield, Rhode Island	<i>For an exhibition program and lecture series for a local women artists' cooperative gallery.</i>	2,840
Hudson River Museum Yonkers, New York	<i>For a workshop and exhibition program which allows visual artists to work with science and music in the facilities of the Andrus Space Transit Planetarium.</i>	9,000
Illinois Arts Council Chicago, Illinois	<i>To support Chicago Books, a publishing cooperative for artists interested in printing books and broadsides.</i>	5,500
Indiana University Indianapolis, Indiana	<i>To support exhibitions for indoor and outdoor works of art, a film and video series, and a program to exchange shows with artists in other cities.</i>	6,000
Institute for Art and Urban Resources New York, New York	<i>For support of exhibition and performance programs including the Clocktower and New Urban Landscapes.</i>	20,000
Iowa, University of Iowa City, Iowa	<i>For Corroboree's series of visiting artist programs, including workshops, exhibitions, and performances.</i>	7,500
Just Above Midtown New York, New York	<i>For a gallery which emphasizes the work of Afro-American and emerging artists.</i>	5,000
La Mamelle San Francisco, California	<i>For an exhibition program which emphasizes video and performance work, exchange exhibitions with artists' groups in other cities, video and artist book archives, and micro-documentation of alternative art publications.</i>	9,000
Lightwork Visual Studies Syracuse, New York	<i>For a photography workshop and visiting artists programs.</i>	3,510
Long Beach Museum of Art Foundation Long Beach, California	<i>For an exhibition program and workshops for video artists.</i>	5,000
Los Angeles Institute of Contemporary Art Los Angeles, California	<i>For exhibitions by Southern California and national artists selected by guest curators.</i>	15,000
Massachusetts Institute of Technology Cambridge, Massachusetts	<i>For a workshop at the Center for Advanced Visual Studies, giving artists access to the institute's scientific and technological resources.</i>	5,000

Mills College Oakland, California	<i>For an exhibition series and electronic equipment workshop facilities at the Center for Contemporary Music.</i>	8,000
Minneapolis Society of Fine Arts Minneapolis, Minnesota	<i>For a workshop and exhibition program through which four prominent artists will visit four colleges and create new work.</i>	16,000
Minneapolis Society of Fine Arts Minneapolis, Minnesota	<i>For exhibitions organized by local artists to show regional work, and for a program to exchange work with artists' groups in other areas.</i>	9,000
N.A.M.E. Gallery Chicago, Illinois	<i>For an artist-run gallery showing local artists and offering other arts activities such as film, poetry readings, dance, theater performances, and exhibition exchange programs with artists in other cities.</i>	15,000
Natural Heritage Trust/Artpark Lewiston, New York	<i>For a summer program providing several visual artists with overlapping residencies to create outdoor works.</i>	3,000
New Gallery of Contemporary Art Cleveland, Ohio	<i>For symposia, lectures, and an exhibition space for the work of major contemporary artists.</i>	5,000
New Organization for the Visual Arts Cleveland, Ohio	<i>For a 500-member organization to exhibit works in public spaces and administer studio and workspace programs.</i>	9,000
Nexus Atlanta, Georgia	<i>For an exhibition program for local artists by the Forrest Avenue Consortium.</i>	8,000
Nexus Atlanta, Georgia	<i>For a photography workshop and exhibition program.</i>	10,000
Northwest Artists Workshop Portland, Oregon	<i>For exhibition space for local and visiting artists.</i>	6,000
112 Workshop New York, New York	<i>For an artist-initiated exhibition program which also presents performances, lectures, and concerts.</i>	9,000
Open Gallery Eugene, Oregon	<i>For an artist-run exhibition series for local and visiting artists and a program to exchange shows with artists in other cities.</i>	5,000
Open Ring Galleries Sacramento, California	<i>For an exhibition program for local artists.</i>	6,000
Oregon Center for the Photographic Arts Portland, Oregon	<i>For a photography workshop and exhibition program.</i>	3,000
Pennsylvania, University of Philadelphia, Pennsylvania	<i>For exhibitions, projects, and events at the Institute for Contemporary Art.</i>	15,000
Philadelphia College of Art Philadelphia, Pennsylvania	<i>For an exhibition program showing contemporary work of national interest.</i>	7,500
Portland Center for the Visual Arts Portland, Oregon	<i>For exhibition space presenting the work of major contemporary artists.</i>	20,000
Printmaking Workshop New York, New York	<i>For a printmaking facility available to professional artists.</i>	8,000
Private Arts Foundation of Washington Washington, D.C.	<i>For exhibitions, workshops, performances, and video presentations at the Washington Project for the Arts.</i>	14,000
Private Arts Foundation of Washington Washington, D.C.	<i>To commission temporary public art works for an outdoor exhibition space in downtown Washington, D.C.</i>	3,000
Public Eye San Francisco, California	<i>For a multi-media, interdisciplinary, outdoor performance series in the Bay Area.</i>	3,000
Puerto Rican Culture, Institute of San Juan, Puerto Rico	<i>For a photography workshop and exhibition programs of Casa Aboy, Inc.</i>	2,000
Richmond Printmaking Workshop Richmond, Virginia	<i>For a workshop for regional artists to collaborate with a master printer.</i>	5,000
Roswell Museum and Art Center Roswell, New Mexico	<i>For an exhibition program for local and guest artists.</i>	5,000

San Francisco Art Institute San Francisco, California	<i>For an exhibition program for local and guest artists.</i>	9,000
San Francisco Camerawork San Francisco, California	<i>For photography exhibitions, workshops, and publications.</i>	7,000
Santa Barbara Contemporary Arts Forum Santa Barbara, California	<i>For an artists' lecture for visiting artists.</i>	5,400
Santa Barbara Museum of Art Santa Barbara, California	<i>For an exhibition space showing local artists' work.</i>	5,000
Senoj Atlanta, Georgia	<i>For research and exhibitions for artists working with correspondence and video art.</i>	1,650
Site, Cite, Sight San Francisco, California	<i>For a project space and a series of exhibitions.</i>	10,000
Soho Baroque Opera Company New York, New York	<i>For a visual artist's exhibition program in a public space.</i>	4,400
Some Serious Business Venice, California	<i>For a series of artists performances, video and film screenings, concerts, and a cable television program.</i>	15,000
Studio Gallery Association Washington, D.C.	<i>For an exhibition program for local artists.</i>	3,000
Televista Projects Memphis, Tennessee	<i>For a workshop and exhibition space for local artists working in various media, especially video.</i>	3,000
Visual Studies Workshop Rochester, New York	<i>For workshop facilities and programs in photography, printing, video, and film.</i>	20,000
WGBH Boston, Massachusetts	<i>For a workshop facility for video artists and a series on visual artists to be offered to PBS for broadcasting.</i>	20,000
Women's Art Center Washington, D.C.	<i>For an exhibition space and exchange program with artists in other cities.</i>	7,500
Women's Community Los Angeles, California	<i>For a women's graphic workshop program.</i>	7,500
Women's Interart Center New York, New York	<i>For an exhibition program for local women artists and guest artists.</i>	3,000
Wordworks San Jose, California	<i>For an exhibition, lecture, and performance program for local artists.</i>	5,000
Works San Jose, California	<i>For an exhibition program emphasizing performance art.</i>	2,700

Artists' Fellowships

To enable artists to set aside time, purchase materials, and generally advance their careers as they see fit. Fellowships are awarded to painters, sculptors, printmakers, artists specializing in drawing, video artists, conceptual artists, and environmental artists.

Program funds: \$1,047,000

The following artists were awarded \$10,000 each:

Alf, Martha San Diego, California	Atchley, Dana Crested Butte, Colorado	Blackwell, Benjamin Oakland, California
Allen, Terry Fresno, California	Benglis, Lynda New York, New York	Brown, Larry New York, New York
Alpert, Richard San Francisco, California	Berger, Richard Oakland, California	Butler, James Bloomington, Illinois
Antin, Eleanor Del Mar, California	Biederman, James New York, New York	Carrillo, Graciela San Gabriel, California

Cervantes, Susan
San Francisco, California

Chan, Phillip
Manhattan, Kansas

Colescott, Warrington
Hollandale, Wisconsin

d'Agostino, Peter
Yellow Springs, Ohio

Davenport, Rebecca
Washington, D.C.

de Cointet, Guy
Los Angeles, California

Dickson, John
Alexandria, Virginia

Duran, Robert
New York, New York

Eisler, Susan
St. Louis, Missouri

Emshwiller, Ed
Wantagh, New York

Fares, William
New York, New York

Fine, Perle
The Springs, New York

Fitzgerald, Kit
New York, New York

Fredenthal, Robinson
Berwyn, Pennsylvania

Fuente, Larry
Mendocino, California

Gianakos, Steve
New York, New York

Gonzalez, Juan
New York, New York

Hall, Susan
New York, New York

Hammond, Harmony
New York, New York

Heilmann, Mary
New York, New York

Henselmann, Caspar
New York, New York

Hopkins, Budd
New York, New York

Kaprow, Alan
Los Angeles, California

Katz, Michael
Miami, Florida

Kaufman, Jane
New York, New York

Kazuko
New York, New York

Korot, Beryl
New York, New York

La Barbara, Joan
New York, New York

Linhares, Judith
San Francisco, California

Lobe, Robert
New York, New York

Long, Anthony
Paris, France

Luchs, Michael
Detroit, Michigan

Mayer, Edward
Athens, Ohio

Mayer, Rosemary
New York, New York

Miller, Brenda
New York, New York

Munson, Paul
Radford, Virginia

Murphy, Catherine
Lexington, Massachusetts

Nelson, Dona
New York, New York

Perlman, Joel
New York, New York

Pfaff, Judy
New York, New York

Picillo, Joseph
Buffalo, New York

Pinto, Jody
Philadelphia, Pennsylvania

Piper, Adrian
Cambridge, Massachusetts

Pomeroy, James
San Francisco, California

Price, Kenneth
Taos, New Mexico

Remington, Deborah
New York, New York

Romano, Salvatroe
New York, New York

Rothenberg, Susan
New York, New York

Saul, Peter
Chappaqua, New York

Schneider, Ira
New York, New York

Segalove, Ilene
Santa Monica, California

Shaddle, Alice
Chicago, Illinois

Shepp, Alan
Berkeley, California

Snider, Jenny
New York, New York

Snyder, Robert
Chicago, Illinois

Surls, James
Splendora, Texas

Tetherow, Michael
New York, New York

Thorne, Joan
New York, New York

Trakas, George
New York, New York

Valledor, Leo
San Francisco, California

Van Winkle, Lester
Richmond, Virginia

Viner, Frank
Valley Cottage, New York

Walker II, William
Oakland, California

Warrens, Robert
Baton Rouge, Louisiana

Whitney, Mac
Dallas, Texas

Williams, Emmett
Cambridge, Massachusetts

Yankowitz, Nina
New York, New York

Zagar, Isaiah
Philadelphia, Pennsylvania

Zapkus, Kes
New York, New York

The following artists were
awarded \$3,000 each:

Allen, Jo
Fresno, California

Apple, Jacki
New York, New York

Ancona, Patricia
San Francisco, California

Beckett, Richard
Chicago, Illinois

Boulding, Mark
Boulder, Colorado

Bozanich, Ante
Los Angeles, California

Brauntuch, Troy
New York, New York

Byrne, James New York, New York	Katz, Leandro New York, New York	Putterman, Florence Sellingsgrove, Pennsylvania
Caldwell, John Burbank, California	Kemppainen, Marilyn Los Angeles, California	Reif, David Laramie, Wyoming
Cha, Theresa Oakland, California	Kennedy, Brigid New Haven, Connecticut	Roberts, Kirk San Francisco, California
Cypis Los Angeles, California	Kirk, Chris New York, New York	Rudd, Eric Potomac, Maryland
Dennehy, John Brookline, Massachusetts	Kleinbard, Alexandra Havana, Florida	Rutkovsky, Paul New Haven, Connecticut
Dolberg, Garrick Chicago, Illinois	Kotter, Jennifer La Jolla, California	Sapien, Darryl San Francisco, California
Eder, Susan Williamstown, Massachusetts	Kriegman, Mitchell New York, New York	Scarritt, Alan San Francisco, California
Farley, William East Braintree, Massachusetts	Lackey, David Columbia, South Carolina	Sherman, Cindy New York, New York
Feinberg, Jean New York, New York	Lacy, Suzanne Venice, California	Simon-Peterson, Karen Lexington, Kentucky
Feingold, Ken Minneapolis, Minnesota	Lande, Alan Seattle, Washington	Smagula, Howard San Francisco, California
Finkel, Alan New York, New York	Larson, Philip Minneapolis, Minnesota	Smith, Barbara Pasadena, California
Forsman, Charles Boulder, Colorado	Lerner, Howard Silver Spring, Maryland	Spater, Suzanne San Francisco, California
Froese, Dieter New York, New York	Lucero, Michael New York, New York	Thomas, Lew San Francisco, California
Gapp, Marjorie Philadelphia, Pennsylvania	Lurie, David Las Vegas, Nevada	Trasobares, Cesar Coral Gables, Florida
Gardner, Christopher Falls Church, Virginia	Makanna, Philip San Francisco, California	Tschumi, Bernard New York, New York
Gellis, Sandy New York, New York	Meyers, Michael Kansas City, Missouri	Venet, Bernar New York, New York
Giuntini, Gilles Ambler, Pennsylvania	Miller, Larry New York, New York	Volkes, Ann New York, New York
Goldstein, Jack New York, New York	Miller, Melissa Austin, Texas	Von Rydingsvard, Ursula New York, New York
Goodell, Kathy San Francisco, California	Newton, Gordon Detroit, Michigan	White, Bill Baltimore, Maryland
Gorewitz, Shalom New York, New York	Nicholson, Natasha Irvine, California	White, John Venice, California
Gwon, Steven New York, New York	Noble, Kevin Buffalo, New York	Wilhite, Robert Los Angeles, California
Heyward, Julia New York, New York	Notkin, Richard Myrtle Point, Oregon	Wilke, Hanna New York, New York
Hill, Gary Barrytown, New York	Obuck, John Chicago, Illinois	Young, Purvis Miami, Florida
Karol, Diane New York, New York	Patino, Rosa Ann Arbor, Michigan	Zwack, Michael New York, New York

Photographers' Fellowships

For budgetary reasons, fiscal 1979 Photographers' Fellowships were paid out of fiscal 1978 funds and therefore are listed in the 1978 Annual Report.

Art Critics' Fellowships

To enable art critics to set aside time to pursue a specific project which is not feasible in their present circumstances. Smaller fellowships for travel also are made to critics to expand their knowledge of the current art scene outside their own regions.

Program funds: \$105,000

Adney, Carol Indianapolis, Indiana	\$5,000	Lifson, Benjamin New York, New York	1,000
Beardsley, John Fredericksburg, Virginia	1,000	Loeffler, Carl San Francisco, California	1,000
Cavaliere, Barbara New York, New York	5,000	Lyle, Cindy New York, New York	5,000
Chahroudi, Martha Rochester, New York	1,000	Marranca, Bonnie New York, New York	1,000
Corbino, Marcia Sarasota, Florida	5,000	Master-Karnik, Paul Staten Island, New York	5,000
Deitch, Jeffrey West Hartford, Connecticut	5,000	Perreault, John New York, New York	5,000
Desmarais, Charles Chicago, Illinois	1,000	Peterson, William Albuquerque, New Mexico	1,000
Dillon, David Dallas, Texas	1,000	Raven, Arlene Los Angeles, California	5,000
Fineberg, Jonathan Glencoe, Illinois	5,000	Rice, Shelley New York, New York	5,000
Finkel, Candida Wilmette, Illinois	5,000	Rich, Ruby Chicago, Illinois	5,000
Fischer, Lucy Pittsburgh, Pennsylvania	5,000	Rosenthal, Deborah New York, New York	1,000
Haggerty, Gerald Brunswick, Maine	5,000	Silverthorne, Jeanne Philadelphia, Pennsylvania	1,000
Hegeman, William Minneapolis, Minnesota	1,000	Smith, Roberta New York, New York	5,000
Iskin, Ruth Pacific Palisades, California	5,000	Stubbs, A. L. New York, New York	1,000
Johnson, Ellen Oberlin, Ohio	5,000	Sutinen, Paul Portland, Oregon	1,000
Kangas, Matthew Seattle, Washington	1,000	Wilson, William New York, New York	5,000

Craftsmen's Fellowships

To enable craftsmen to set aside time, purchase materials, and generally advance their careers as they see fit.

Program funds: \$424,000

The following craftsmen were awarded \$10,000 each:

Al-hilali, Neda
Santa Monica, California

Bailey, Clayton
Port Costa, California

Baldwin, Douglas
Baltimore, Maryland

Bennett, James
Memphis, Tennessee

Bertoni, Christina
Cranston, Rhode Island

Blackburn, Edmund
Chico, California

Bourdon, Robert
Sheridan, Wyoming

Butt, Harlan
Denton, Texas

Campbell, Patricia
Chalfont, Pennsylvania

Carman, Nancy
San Francisco, California

Chapnick, Karen
Vancouver, British Columbia, Canada

Chihuly, Dale
Providence, Rhode Island

Devillier, Charles
Baton Rouge, Louisiana

Fitt, Cathleen
Richmond, Virginia

Forman, Robert
Providence, Rhode Island

Gill, John
Helena, Montana

Holcomb, Jan
Cranston, Rhode Island

Itter, Diane
Bloomington, Indiana

Iverson, Susan
Richmond, Virginia

Kaneko, Jun
Long Beach, California

Klotz-Reilly, Suzanne
Phoenix, Arizona

Livingstone, Joan
Kansas City, Missouri

Magdanz, Andrew
Berkeley, California

McCuiston, John
Tacoma, Washington

McQueen, John
Alfred, New York

McKie, Judy
Cambridge, Massachusetts

Mulcahy, Kathleen
Pittsburgh, Pennsylvania

Myers, Gifford
Altadena, California

Nagle, Ron
San Francisco, California

Nugent, Bob
Mt. Shasta, California

Olszewski, Michael
Philadelphia, Pennsylvania

Paley, Albert
Rochester, New York

Quigley, Robin
Philadelphia, Pennsylvania

Ripley, Jr., Curtis
Richmond, Virginia

Sterrenburg, Joan
Nashville, Indiana

Tawney, Lenore
Quakertown, New Jersey

Tompkins, Merrill
Seattle, Washington

Warner, Deborah
Philadelphia, Pennsylvania

Warner, Phillip
New York, New York

Winokur, Robert
Horsham, Pennsylvania

The following craftsmen have
been awarded \$3,000 each:

DeStaebler, Stephen
Berkeley, California

Hamlet, Susan
West Hartford, Connecticut

Leitner, Elizabeth
Philadelphia, Pennsylvania

Lieberman, Louis
New York, New York

Morosko, Bruce
Chicago, Illinois

Nininger, Susan
Seattle, Washington

Rosen, Annabeth
New Haven, Connecticut

Valdovin, Rogelio
Tucson, Arizona

Apprentice Fellowships in Crafts

Category I. Individual Craftsmen are enabled to work as apprentices in the studios of master craftsmen; and Category II: Organizations are awarded grants to cover costs of an apprenticeship program.

Program funds: \$86,500

The following craftsmen were awarded \$5,000 each:

Baretti, Lynn
Berkeley, California

Bisacca, George
Florence, Italy

Cellura, Marte
Rochester, New York

Condo, Sandra
Tallahassee, Florida

Crocker, Barbara
North Adams, Massachusetts

Holte, Bjorg
Urbana, Illinois

LaJeunesse, Don
State College, Pennsylvania

Ordaz, David
Venice, California

Schopfer, Janice
San Francisco, California

Shapiro, Susan
Oakland, California

Solomon, Barbara
West Hartford, Connecticut

Thiedeman, Michael
Maplewood, Minnesota

Trupiano, Daniel
New York, New York

Verbeke, Beverly
Erie, Pennsylvania

Wong, Paul
New York, New York

The following organizations were awarded grants to support an apprenticeship program:	Fabric Workshop Philadelphia, Pennsylvania	5,000
Center for Book Arts New York, New York	\$5,000	Sun Valley Center for the Arts and Humanities Sun Valley, Idaho
		1,500

Crafts Workshops

To encourage craftsmen to find ways of working together and of testing new ideas and media. Workshops are intended to be short-term and have a specific project or theme.

Program funds: \$125,000

Arts and Crafts Society of Portland Portland, Oregon	<i>For a major regional workshop and conference on works in glass, paper, ceramics, and wood.</i>	\$10,000
Brookfield Craft Center Brookfield, Connecticut	<i>For three workshops in clay, fiber, and metal to be led by Bruno LaVerdiere, Cynthia Shira, Richard Coble, and Susan Corey.</i>	3,000
California College of Arts and Crafts Oakland, California	<i>For five consecutive six-day workshops in advanced metal-working techniques for professionals and advanced students.</i>	3,915
California State University Fullerton, California	<i>For a two-week workshop in advanced metal working processes that will emphasize toolmaking. Ten silversmith professors will be led by Statsuo Ando.</i>	9,000
Ceramic League of Miami Miami, Florida	<i>For a two-week workshop for area professionals and league members to be led by Betty Woodman.</i>	2,500
Fabric Workshop Philadelphia, Pennsylvania	<i>To bring professional artist-craftsmen to the workshop for two-week residencies.</i>	9,000
Factory of Visual Arts Seattle, Washington	<i>For four workshops led by James Hirschfield, Cindy Snodgrass, Francoise Grossen, and Lewis Baltz.</i>	10,000
Georgia Council for the Arts and Humanities Gainesville, Georgia	<i>For a series of short-term workshops for local professional craftsmen.</i>	5,000
Haystack Mountain School of Crafts Deer Isle, Maine	<i>To bring five master blacksmiths to the school for a three-week period to work with advanced students.</i>	4,700
Natural Heritage Trust/Artpark Lewiston, New York	<i>For residencies of up to six craftsmen who will develop site projects during the 1979 season.</i>	10,000
Peters Valley Craftsmen Layton, New Jersey	<i>For a one-year residency of kiln builder and potter Katsuyuki Sakazume.</i>	7,000
Rhode Island College Providence, Rhode Island	<i>For an exhibition, conference, and workshop on using renewable resources and appropriate technology in working with metal and clay.</i>	5,160
San Diego State University San Diego, California	<i>For a workshop on platinum-working for 12 metalsmith professors.</i>	9,725
Sheboygan Arts Foundation Sheboygan, Wisconsin	<i>For the John Michael Kohler Arts Center's Arts/Industry workshop for 32 craftsmen who will work in the pottery section of the Kohler Company.</i>	7,000
Sun Valley Center for the Arts and Humanities Sun Valley, Idaho	<i>To support a two-week workshop for studio production potters John Glick, Jenny Lind, and Tom Coleman to work together at the center.</i>	4,500
Tennessee Arts Commission Nashville, Tennessee	<i>To support five four-day workshops at the Joe L. Evins Appalachian Center for Crafts in the disciplines of clay, wood, metal, glass, and fiber to be led by Jack Earl, Rudie Osolnik, Ivan Bailey, Harvey Littleton, and Alma Leish.</i>	4,500
Textile Workshop Santa Fe, New Mexico	<i>For workshops with an emphasis on surface design techniques.</i>	5,000

United Indians of All Tribes Foundation Seattle, Washington	<i>For workshops to encourage Indian artists and artisans to use precise cultural knowledge, the thematic inspiration of history, legend, and myth, and traditional materials, techniques, and forms to create a contemporary idiom.</i>	7,500
Wildcliff Museum New Rochelle, New York	<i>To bring five iron workers for a two-week workshop at the Wildcliff forge.</i>	7,500

Services to the Field

To assist organizations, artists' groups, and individuals concerned with providing services to artists.

Program funds: \$569,099

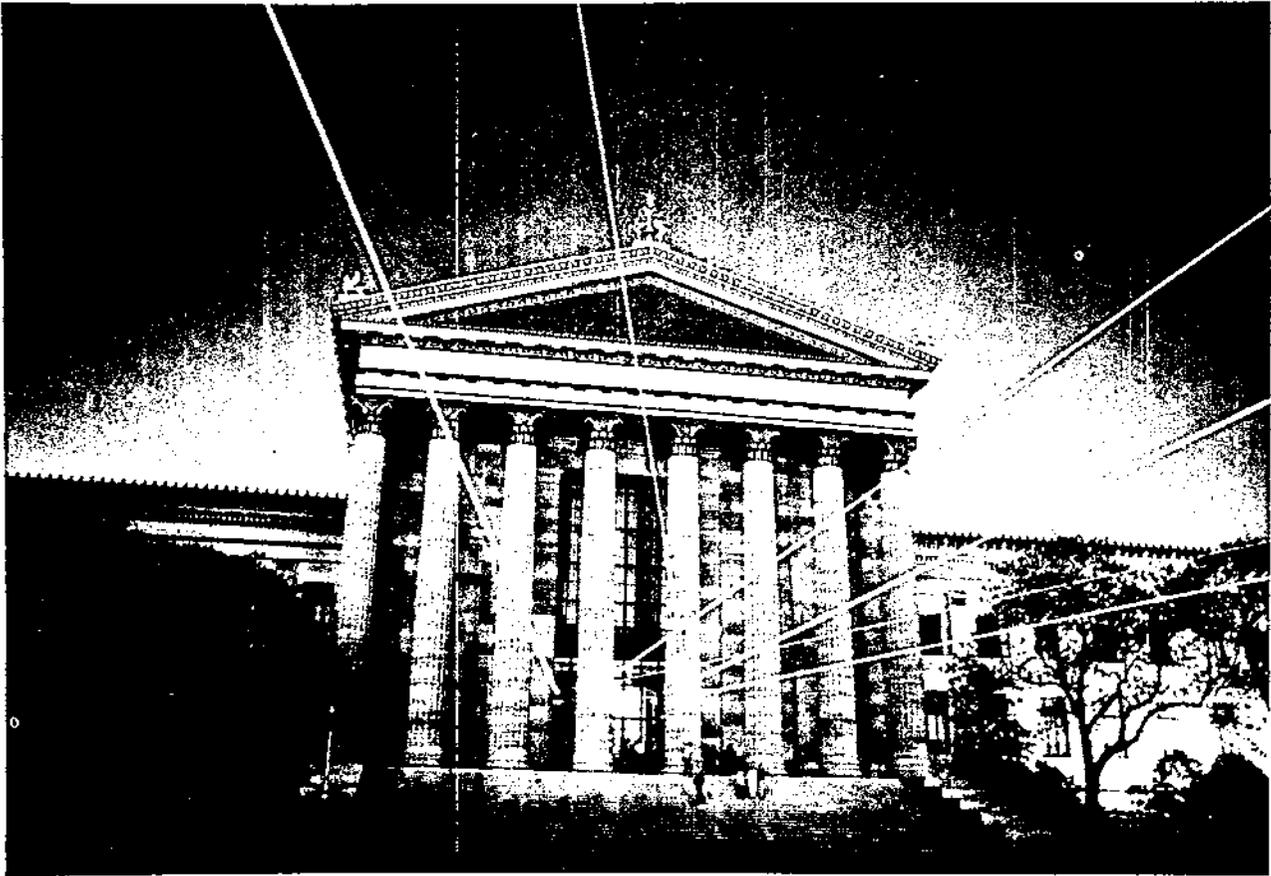
Akron Art Institute Akron, Ohio	<i>For Dialog, a bi-monthly Ohio newspaper covering contemporary art.</i>	3,500
American Academy of Rome New York, New York	<i>To support three-month fellowships in Rome for three American contemporary artists.</i>	10,000
and/or service Seattle, Washington	<i>For a reference library for the art community.</i>	5,000
Anderson, Marilyn Los Angeles, California	<i>For the study and documentation of Jacquard weaving.</i>	2,500
Anderson, Marilyn F. Rochester, New York	<i>For the research and design of a system to provide artists with access to vacated city, county, state and federal buildings for exhibitions and events.</i>	1,500
Arizona Commission on the Arts and Humanities Phoenix, Arizona	<i>For the artists' newsletter, Arizona Artist, published by the Tucson Museum of Art School.</i>	2,000
Arizona Commission on the Arts and Humanities Phoenix, Arizona	<i>For a six-month crafts marketing program to analyze markets, design education programs, and increase visibility of Arizona crafts.</i>	5,000
Art Institute of Chicago Chicago, Illinois	<i>For the production, cataloguing, and distribution of video tapes on contemporary art and artists.</i>	7,500
Artists Talk on Art New York, New York	<i>For a continuing series of panel discussions on contemporary art.</i>	3,500
Arts and Crafts Society of Portland Portland, Oregon	<i>For the publication of tabloids distributed to craftsmen in the Northwest.</i>	5,564
Arts and Crafts Society of Portland Portland, Oregon	<i>For a photographic project documenting craft work integrated with architecture in Washington and Oregon.</i>	2,305
Artspace Albuquerque, New Mexico	<i>For Artspace, a quarterly publication for Southwest artists.</i>	6,500
Ascott, Ray Mill Valley, California	<i>To provide teleconference access for artists across the country.</i>	4,900
Association of Artist-Run Galleries New York, New York	<i>For an international studio exchange program for American artists.</i>	3,500
Atlanta Art Workers Coalition Atlanta, Georgia	<i>For the coalition's services to local artists, including the newspaper and resource center.</i>	5,000
Barton, Jane Washington, D.C.	<i>To determine interest, through a readership survey, in a Washington-based subscription newsletter for craftsmen.</i>	1,000
Blumrich, Stephen Halsey, Oregon	<i>For editorial and production services for Surface Design Journal.</i>	1,000
Butler, Frances Berkeley, California	<i>To establish a newsletter and resource center for book arts information in Northern California.</i>	5,000

Carriage House Handmade Paperworks Brookline, Massachusetts	<i>To support the Carriage House Handmade Paperworks as a resource center and testing ground for artists.</i>	5,000
Center for New Art Activities New York, New York	<i>To support research and experimentation in artists' use of telecommunications.</i>	3,500
Center for Occupational Hazards New York, New York	<i>For a national clearinghouse that provides information on the occupational health problems of craftsmen.</i>	5,000
Center for Occupational Hazards New York, New York	<i>For a national clearinghouse that provides information on the occupational health problems of artists.</i>	2,500
Center for Perceptual and Exploratory Arts Buffalo, New York	<i>To support CEPA's resource center and services to Buffalo area artists.</i>	3,000
Change, Inc. New York, New York	<i>For a program that provides artists with emergency funding.</i>	10,000
Chicago New Art Association Chicago, Illinois	<i>For the New Art Examiner, a monthly newspaper providing coverage of regional art activities.</i>	5,000
Committee for the Visual Arts New York, New York	<i>For the Emergency Materials Fund which helps artists pay expenses incurred when preparing art for exhibitions in nonprofit galleries.</i>	5,000
Committee for the Visual Arts New York, New York	<i>For the Independent Exhibitions Program which helps groups of artists organize exhibitions in public spaces.</i>	5,000
Committee for the Visual Arts New York, New York	<i>For a cumulative catalogue and ongoing documentation of art exhibitions held in Artists' Space.</i>	3,750
Committee for the Visual Arts New York, New York	<i>For cooperative services and technical assistance provided for artists through Picture Productions.</i>	2,500
Committee for the Visual Arts New York, New York	<i>For Art-Rite Magazine, a forum for artists, critics, and others involved in the visual arts.</i>	3,000
Committee for the Visual Arts New York, New York	<i>For Spanner/NYC, a magazine featuring the work of younger artists.</i>	1,500
Committee for the Visual Arts New York, New York	<i>For fees to artists who show at Artists' Space.</i>	2,500
Community Free School Boulder, Colorado	<i>For Criss Cross, a regional art publication.</i>	4,000
Contemporary Art/Southeast Atlanta, Georgia	<i>For a monthly arts publication serving the southeastern states.</i>	4,000
Contemporary Arts Center New Orleans, Louisiana	<i>To support project grants to artists in Louisiana.</i>	5,000
Craftsmen's Guild of Mississippi Jackson, Mississippi	<i>For the US-Canada Crafts Round Table Discussion and documentation of the meeting.</i>	1,810
Crawford, Tad New York, New York	<i>For a series of articles on the artists' rights movement.</i>	2,500
Creative Artists Public Service Program New York, New York	<i>For a referral service that seeks opportunities for artists such as exhibitions, residencies, commissions, and purchases.</i>	5,000
Creative Time New York, New York	<i>For documentation of ephemeral and process works sponsored by Creative Time.</i>	8,000
Croft, Michael Tucson, Arizona	<i>For the publication of a directory of courses on jewelry-making and metal smithing.</i>	8,700
Davies, Bevan New York, New York	<i>For participation in an exchange program between the Scottish Arts Council and the Arts Endowment.</i>	7,500
Drawing Center New York, New York	<i>To support a slide registry and consultation services for emerging artists.</i>	5,000

Druett, Helen Philadelphia, Pennsylvania	<i>To organize visual documentation, and to collate and catalogue written data from the archives of the Philadelphia Council of Professional Craftsmen.</i>	3,000
80 Langton Street San Francisco, California	<i>For an annual catalogue documenting work presented during the previous year in this artists' space.</i>	2,780
Ellis, Robert* Albuquerque, New Mexico	<i>To compile, design, and produce the Visual Arts Information Bulletin, which informs the field of current information about the Endowment's Visual Arts Program.</i>	25,000
Farnsworth, Donald San Francisco, California	<i>For the investigation, slide documentation, and collection of samples of international papers.</i>	3,000
Fiberworks Berkeley, California	<i>For the production of information packets documenting ancient textile techniques.</i>	5,500
Foundation for the Community of Artists New York, New York	<i>To support a membership drive for this artists' service organization.</i>	5,000
Foundation for the Community of Artists New York, New York	<i>For the Artworkers News, an artist-run newspaper with national distribution.</i>	5,000
Franklin Furnace Archive New York, New York	<i>For an archive and bibliography of artists' books.</i>	7,500
Friends of Photography New York, New York	<i>To support Exposure, the journal of the Society for Photographic Education.</i>	8,000
Friends of Puerto Rico New York, New York	<i>To support the Resource Center—a library, vertical file, and slide registry of Latin American artists.</i>	7,500
Friends of the Crafts Seattle, Washington	<i>For a state-wide marketing survey and publication of the results.</i>	3,000
George, Robert New York, New York	<i>For the production of sound recordings by artists.</i>	5,000
Goldberg, Barbara Brookline, Massachusetts	<i>For a project to organize fiber artists in eastern Massachusetts.</i>	1,000
Gray, Robert Asheville, North Carolina	<i>To coordinate all aspects of a planning session in Washington, D.C. for a nationwide crafts administrators conference.</i>	11,000
Haleakala New York, New York	<i>For video documentation of artists' performance works presented in New York State by The Kitchen.</i>	4,000
Hallwalls Buffalo, New York	<i>For a library, an archive, and a video and audio collection.</i>	5,000
Hauser, Robert North Andover, Massachusetts	<i>For a series of presentations to promote collaboration between artists and conservationists.</i>	3,000
Heresies Collective New York, New York	<i>For Heresies, a feminist art quarterly.</i>	6,000
High Performance Los Angeles, California	<i>To support High Performance, a quarterly publication devoted to performance art.</i>	5,000
Hoffberg, Judith Glendale, California	<i>To support the newsletter Umbrella, which deals with artists' books and publications.</i>	3,500
Holmes, Greg and Martin Wolin Dannemora, New York	<i>For Portfolio, a publication on contemporary college photography.</i>	4,000
Illinois Arts Council Chicago, Illinois	<i>For an offset printing facility for books by artists.</i>	7,500
Independent Curators Washington, D.C.	<i>For The List, a catalogue providing institutions with information on artists interested in short-term residencies and presentations.</i>	5,000

Institute for Architecture and Urban Studies New York, New York	<i>To support October, a quarterly art publication.</i>	10,000
Institute for Art and Urban Resources New York, New York	<i>For artists' studio space at P. S. 1 in Queens.</i>	10,000
International Sculpture Center Princeton, New Jersey	<i>For the 11th International Sculpture conference.</i>	3,000
Johnson, William Tucson, Arizona	<i>For the preparation and editing of an index to photographic literature.</i>	3,000
Just Above Midtown New York, New York	<i>For a series of seminars on the principles of self-management and professional skills.</i>	5,000
Kallenberger, Klaus Murfreesboro, Tennessee	<i>To investigate and document the training of German goldsmiths.</i>	1,000
La Mamelie San Francisco, California	<i>For an issue of Art Contemporary.</i>	2,500
Light Works Magazine Ann Arbor, Michigan	<i>For continued support of a regional quarterly art publication.</i>	2,500
Line Association New York, New York	<i>For a service organization providing artists with direct financial aid for publication projects.</i>	5,000
Long Beach Museum of Art Foundation Long Beach, California	<i>For the museum's post-production facility for artists.</i>	5,000
Los Angeles Center for Photographic Studies Los Angeles, California	<i>For the center's services to Los Angeles area photographers and for the Photo Calendar, a slide registry, and a lecture program.</i>	4,500
Los Angeles Institute of Contemporary Art Los Angeles, California	<i>For a slide registry, information center, and the LAICA Journal.</i>	10,000
Maryland Arts Council Baltimore, Maryland	<i>To establish a visual arts resource center for the state.</i>	2,500
Midmarch Associates New York, New York	<i>For Women Artists Newsletter, a feminist publication.</i>	1,500
Minneapolis Society of Fine Arts Minneapolis, Minnesota	<i>For a conference designed to promote exchange between artists and landscape architects.</i>	10,000
Mohon, John P. Tucson, Arizona	<i>For research and locally available ceramic materials.</i>	9,010
Moore College of Art Philadelphia, Pennsylvania	<i>To document the contemporary crafts collection of Robert Pfannebecker.</i>	10,000
Museum of African American Art Los Angeles, California	<i>To support Black Art—An International Quarterly.</i>	3,000
N.A.M.E. Gallery Chicago, Illinois	<i>For honoraria to performing artists and speakers.</i>	5,000
National Conference of Artists Los Angeles, California	<i>To support a series of conferences for African-American artists.</i>	10,000
New Museum New York, New York	<i>To support travel throughout the United States so that the New Museum's exhibitions may reflect artistic activities across the country.</i>	3,000
New Organization for the Visual Arts Cleveland, Ohio	<i>For an information clearinghouse and technical assistance center for local artists.</i>	7,500
Open Gallery Northwest Eugene, Oregon	<i>To support a production and exhibition facility for local video artists.</i>	4,000
Organization of Independent Artists New York, New York	<i>For a program that assists groups of artists with expenses and in organizing their own exhibitions.</i>	10,000

Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania	<i>For a national archival center to preserve documentation of contemporary ephemeral art projects and performances.</i>	4,000
Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania	<i>To document several works of art on public sites in the U.S. in order to evolve future guidelines which will generate more successful examples of public works of art.</i>	5,000
Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania	<i>For a comprehensive file of artists in Pennsylvania, New Jersey, and Delaware.</i>	2,490
Photographic Resource Center Boston, Massachusetts	<i>For services to Boston area photographers and for the center's publications.</i>	7,000
Pitkin County Library Aspen, Colorado	<i>For an art reference library which serves artists.</i>	4,000
Portland Center for the Visual Arts Portland, Oregon	<i>For an Oregon artists' slide bank and a lecture series on the visual arts.</i>	4,000
Printed Matter New York, New York	<i>For a facility that distributes artists' books.</i>	10,000
Printmaking Council of New Jersey Sommerville, New Jersey	<i>To support a regional printmaking facility for artists.</i>	3,500
Private Art Foundation Washington, D.C.	<i>To support an artists' publications outlet, a publishing conference, and three publications.</i>	4,000
Public Art Fund New York, New York	<i>For a resource office facilitating public art programs throughout the country.</i>	6,000
Roberson Memorial Binghamton, New York	<i>For a three-day craftsmen's conference on exhibitions, marketing, education, legal advice, and apprenticeships.</i>	1,000
San Francisco Camerawork San Francisco, California	<i>To support a regional archive of visual arts publications and materials.</i>	5,000
Save the Children Appalachian Program Berea, Kentucky	<i>For a program to upgrade the quality of production weavers.</i>	5,000
Schnabel, Bruce New York, New York	<i>To support the efforts of the Artist's Book Consulting Service.</i>	2,000
Shelby State Community College Memphis, Tennessee	<i>For the Media Workshop portion of the First African-American Crafts Conference and Jubilee.</i>	5,000
Some Serious Business Venice, California	<i>For a catalogue documenting two years of activities sponsored by Some Serious Business.</i>	2,500
Southeastern Center for Contemporary Art Winston-Salem, North Carolina	<i>For a regional fellowship program for 11 southeastern states.</i>	10,000
Southern Illinois University Carbondale, Illinois	<i>For technical research of ancient fusion and diffusion joining techniques that use the forge as a heat source.</i>	2,990
Thomas, Lew San Francisco, California	<i>For the distribution and production of publications from NFS Press.</i>	7,000
Thomas, Richard Bloomfield Hills, Michigan	<i>For the writing and illustrating of a series of monographs on metalworking techniques.</i>	2,000
Ticho, Suzy Los Angeles, California	<i>To complete nationwide directory of slide registries.</i>	2,000
Vinson, David Washington, Michigan	<i>For a publication providing a guide to adhesives for craftsmen concerned with joining dissimilar materials.</i>	4,200
Visual Studies Workshop Rochester, New York	<i>For a conference, a book fair, and a publication dealing with the book as a visual art.</i>	5,600
Visual Studies Workshop Rochester, New York	<i>For the publication of photography criticism in After-image.</i>	6,000



Laser sculpture by Rockne Krebs. Photo: Patrick Radenbaugh

Women's Caucus for Art
Detroit, Michigan

For a national women's quarterly newsletter.

2,500

General Programs

To assist projects not included in other grant categories.

Program funds: **\$41,015**

Craftsmen's Guild of Mississippi Jackson, Mississippi	<i>For administrative services and outreach programs made necessary by losses due to a flood.</i>	\$6,000
Creative Time New York, New York	<i>For a model demonstration project for making the visual arts accessible to the handicapped through audience development and information materials.</i>	7,000
Fine Arts Work Center of Provincetown Provincetown, Massachusetts	<i>For fellowship stipends to artists working in the center during 1980.</i>	4,000
Independent Curators Washington, D.C.	<i>To develop opportunities for visual and performance artists to participate in exhibitions and programs throughout the country.</i>	10,000
Los Angeles Institute of Contemporary Art Los Angeles, California	<i>For a model demonstration project for making the visual arts accessible to the handicapped through audience development and information materials.</i>	5,000
Ziola, Tom* Boston, Massachusetts	<i>To research and prepare a study of the objectives, structure, and impact of proposed legislation for a national art bank.</i>	9,015

* contract

Policy and Planning

Challenge Grants
Evaluation
International/Fellows
Research
Special Constituencies



Challenge Grants

The notion that a problem can be solved by showering it with federal money is rightfully out of favor nowadays. However, the case may be otherwise when such money is artfully used as a catalyst rather than a total solution.

The Challenge Grant, as it is known, developed from the realization that arts institutions needed broader support than the Endowment, with its emphasis upon grants for one-time projects, has so far been able to give them. Since there had been equal concern that federal dollars not replace private giving, it was decided that institutions which received Challenge Grants must undertake to match each government dollar with at least three more dollars raised from other sources.

Since the Challenge Grant Program was designed to help arts institutions become financially more secure, its uses were carefully defined. Short-term projects such as exhibitions, programs, and performing tours were not to be covered, but long-term financial planning was. A grant could be spent on establishing or improving endowments, adding to cash reserves, ending outstanding debts, or providing for structural improvements. It could be awarded only once.

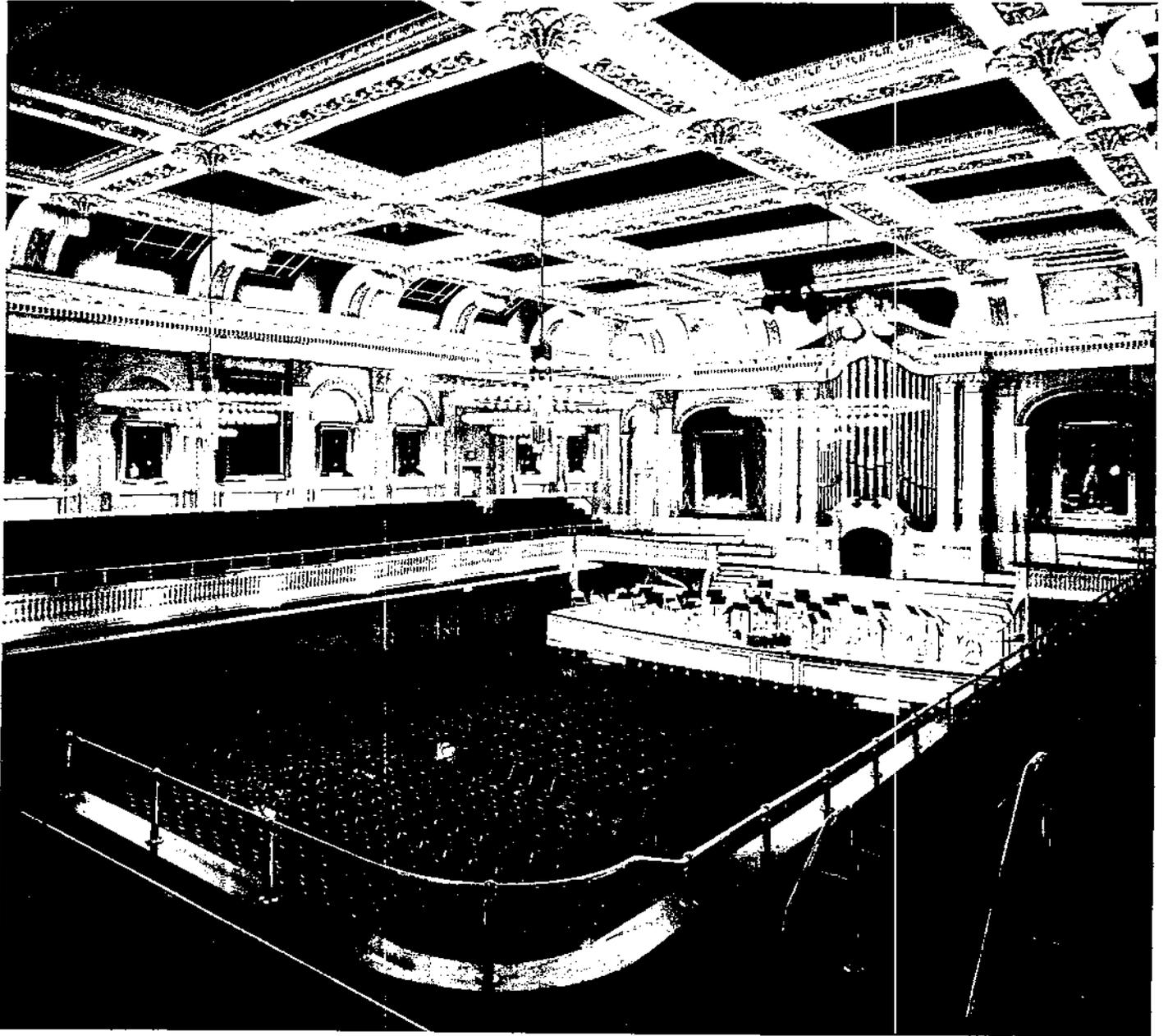
As a writer commented, paraphrasing Dr. Samuel Johnson, nothing tends to concentrate fiscal acuity more wonderfully than the promise of money. The Endowment hoped that the prospect of a Challenge Grant would spur the leaders of cultural institutions to look more searchingly at present problems and future possibilities: "become more businesslike," according to Chairman Livingston Biddle. There was already an encouraging precedent: the Metropolitan Opera, awarded \$1 million by the Endowment in 1974, had raised its required

\$3 million in months. A relatively simple solution, it was reasoned, might succeed where other attempts had failed, and might help close the gap between ever-mounting labor, operation, and energy costs and dwindling revenues.

Most of the first 59 awards, made in the summer of 1977, went to those institutions best prepared to supply at short notice the necessary detailed financial projects required and to launch sophisticated fund drives. This meant that large, better-organized institutions took most of the awards, which were correspondingly large. In some cases, grants of \$1 million or more were given, to be matched over three years. The median Challenge Grant was \$450,000.

When a second group was awarded a year later, many more smaller institutions were on the list, reflecting Biddle's conviction that these organizations were administratively able to cope and deserved the same opportunity as larger groups. A total of \$30 million was awarded to 102 applicants, and the median grant dropped to \$280,000. A third set of awards was announced in the fall of 1979 for fiscal 1980. For this year, some \$26 million will be divided among an even larger group—120 organizations and art consortia.

Although many of the recipients have yet to complete their fund drives, the program is a smashing success. Other institutions as well as the Metropolitan Opera have repeatedly shown that Challenge Grants can help uncover new and unsuspected sources of private money. A major New England school of design gained over 200 new contributors after receiving its Challenge Grant. A New York museum received \$1 million from a private foundation after its own award. The psychological effects of such



Restored Mechanics Hall, Worcester, Massachusetts.
Photo: Steve Rosenthal.

a governmental "stamp of approval," in the words of a museum official, have been out of all proportion to the size of the grants themselves.

The program may, of course, have its disappointments. After all, the grants are intended to be challenges, not certainties. Most of the first group of grantees, now at the end of their three-year fund-raising, are showing more than a three-to-one match of federal moneys. Nonetheless, the Endowment may have to ask for its money back from a few that fail to raise the required matching funds within the required time period.

When the Program was first launched, it was assumed it would have completed its cycle by the end of four years. This is not the case. Many other groups that seem to qualify have

not received grants. In most years, one out of four applicants has received a Challenge Grant. The Endowment would like to be able to give a grant to every institution which qualifies. Also, one-time grant winners who have shown that they can turn the money to good use are now pressing for a second opportunity. But whatever the outcome, the concept of using government money to stimulate private dollars for the arts seems to have come to stay.

Elizabeth A.C. Weil

Elizabeth Weil
Director, Challenge Grant Program

Challenge Grants

Program funds: \$29,981,000

The Challenge Grant Program, established by Congress in 1976, encourages cultural organizations to achieve financial stability.

Alaska Repertory Theatre Anchorage, Alaska	To establish a cash reserve and to meet increased operating costs associated with expanded touring.	\$150,000
Alley Theatre Houston, Texas	To establish a cash reserve and to purchase and program a small computer which will be used for fundraising and record keeping.	100,000
American Place Theatre New York, New York	To raise funds which will provide replacement of contributions no longer provided by several large foundation gifts.	75,000
Appalshop, Inc. Whitesburgh, Kentucky	To purchase land and construct both a production building and a theater to provide a permanent home for Appalshop.	125,000
Arizona Commission on the Arts and Humanities Phoenix, Arizona	On behalf of: Arizona Civic Theatre—to eliminate a long-term debt and meet costs associated with increased artists' salaries and underwriting the second year of a proposed Second Stage Program; Arizona Opera—to eliminate an accumulated deficit and meet costs associated with an expanded public relations program; Flagstaff Summer Festival—to reduce an accumulated deficit and meet costs associated with increased development staff and expanded programming; Museum of Northern Arizona—to meet costs associated with a major promotional/fundraising effort, to provide adequate and appropriate space for the museum's collection by native American artists, and to provide continuing support to the Art Institute and Summer Symposium; Phoenix Symphony Orchestra—to meet costs associated with fundraising, audience development, educational programs in the schools, and development of regional touring; Scottsdale Center for the Arts—to construct additional workshop space in the center, equip the theater with adequate projection equipment, and meet costs of the Scottsdale Festival; Tucson Museum of Art—to restore two national historic structures (the Hiram Stevens House and the Edward Nye Fish House), and to provide space for the art resources library and other museum functions; Tucson Symphony Society—for development of a core orchestra and for a director of development and publicity; Arizona Commission on the Arts and Humanities—for a public advocacy plan and expanded services to arts organizations.	480,000
Ballet Theatre Foundation/ American Ballet Theatre New York, New York	To eliminate an accumulated deficit and to establish a cash reserve.	1,000,000
Ballet West Salt Lake City, Utah	To create a cash reserve, to eliminate an accumulated deficit, to create an endowment, and to meet costs associated with expanding inter-mountain touring.	250,000
Boston Ballet Boston, Massachusetts	For sets and costumes for a new Nutcracker, major new productions, improved format for "Choreographer's Showcase," and educational services.	150,000
Boston Symphony Orchestra Boston, Massachusetts	To augment an endowment and to meet costs of increased orchestra salaries and program expansion.	850,000
Carnegie Hall Society New York, New York	To augment an endowment, to meet costs of an expanded development office, and to operate and maintain the hall.	750,000

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Chamber Music Society of Lincoln Center New York, New York	<i>To augment an endowment and to meet costs of expanded programming.</i>	75,000
Children's Art Carnival New York, New York	<i>To help eliminate a long-term debt, and to establish a communications arts production program.</i>	75,000
Cincinnati Institute of Fine Arts Cincinnati, Ohio	<i>On behalf of: Cincinnati Art Museum—to augment its endowment and eliminate an accumulated deficit; Cincinnati Ballet—to eliminate an accumulated deficit, and establish an endowment; Cincinnati Opera Association—to augment its endowment, eliminate its accumulated deficit, and meet expenses associated with expanded programming; Cincinnati Playhouse in the Park—to renovate the Shelterhouse, enclose the "Marx Patio," expand and renovate administrative offices, and provide accessibility for the handicapped; Cincinnati Symphony Orchestra—to reduce its accumulated deficits and augment its endowment; Contemporary Arts Center—to retire the mortgage on the Center's facility, and augment its endowment; Cincinnati Institute of Fine Arts—to meet increased costs associated with the expanded drive and distribution of funds to members as part of regular support.</i>	2,000,000
City of Troy Community Building Troy, Alabama	<i>To help fund renovation and modernization of the former Troy High School auditorium to serve as the central feature of the arts center portion of a multi-functional community complex.</i>	23,000
Columbus Symphony Orchestra Columbus, Ohio	<i>To augment the endowment, and to create a development department.</i>	150,000
Council for the Arts in Westchester White Plains, New York	<i>To stimulate a county-wide development effort to raise funds for the benefit of these arts organizations: Caramoor Music Festival Neuberger Museum Wildcliff Museum Katonah Gallery Youth Theatre Interactions Film Workshop of Westchester Manhattanville Summer Dance Festival Rondo Dance Theatre Council for the Arts in Westchester Grants will be provided to these institutions to support current programs, new programs, and debt elimination.</i>	150,000
Cresson Lake Playhouse Spangler, Pennsylvania	<i>To establish a cash reserve, to install ramps for the handicapped, and to meet increased operating costs associated with expansion of summer productions, off-season touring, and community workshops.</i>	10,000
Dallas Symphony Association Dallas, Texas	<i>To augment an endowment, to eliminate an accumulated deficit, to purchase instruments, and to create new concert services.</i>	450,000
Dance Theatre Foundation/Alvin Ailey American Dance Theatre New York, New York	<i>To help eliminate a deficit, to establish an endowment fund, to expand development efforts, and to increase rehearsal time.</i>	175,000
Denver Symphony Orchestra Denver, Colorado	<i>To eliminate accumulated deficits, to establish a cash reserve, to augment an endowment, and to expand programming.</i>	450,000
Field Museum of Natural History Chicago, Illinois	<i>To meet increased operating costs associated with regular programming.</i>	400,000
Film Society of Lincoln Center New York, New York	<i>To establish an endowment and to meet increased operating costs.</i>	112,500
Fine Arts Museums of San Francisco San Francisco, California	<i>To establish an endowment and to meet costs associated with strengthening the development structure of the museums.</i>	600,000

Fogg Art Museum/Harvard University Cambridge, Massachusetts	To augment an endowment and to meet costs resulting from increased fundraising activities and expanded programming.	170,000
Ford's Theatre Society Washington, D.C.	To initiate a cash reserve and to meet costs of audience development and increased fundraising and promotion.	200,000
Fort Wayne Philharmonic/Fine Arts Fund Fort Wayne, Indiana	To retire the mortgage on the Community Center for the Arts, to eliminate the orchestra's accumulated deficit, to establish a cash reserve for the orchestra, to augment the orchestra's endowment, and to meet increased costs of expanded programming.	100,000
Fort Worth Symphony Association Fort Worth, Texas	To augment a cash reserve, and to meet increased expenses associated with the chamber orchestra group.	40,000
G.A.M.E., Inc. (Growth Through Art and Museum Experience) New York, New York	To renovate a new space, construct new exhibits, and to meet costs associated with the move to the new location.	60,000
Grand Rapids Art Museum Grand Rapids, Michigan	To renovate the historic federal building in downtown Grand Rapids which will provide a new home for the museum.	250,000
Greater Akron Musical Association Akron, Ohio	To augment an endowment and to meet increased costs of expanded programming.	40,000
Greater Portland Landmarks Portland, Maine	To eliminate the mortgage on the Landmarks' headquarters, to make long-term repairs to the headquarters, to augment the revolving fund, and to meet increased costs of fundraising.	15,000
Guggenheim (Solomon R.) Museum New York, New York	To augment an endowment and to meet increased expenses associated with regular programming.	1,000,000
Guthrie Theatre Foundation Minneapolis, Minnesota	To augment an endowment and to meet increased costs associated with regular programming.	800,000
Honolulu Symphony Society Honolulu, Hawaii	To eliminate accumulated deficits, to augment an endowment, and to meet increased costs associated with regular programming.	100,000
Houston Ballet Foundation Houston, Texas	To support a new promotion plan that will help increase earned income, and to provide increased operating income to cover the costs associated with new productions.	225,000
Indianapolis Museum of Art Indianapolis, Indiana	To augment an endowment.	500,000
Institute for Art and Urban Resources New York, New York	To eliminate an accumulated deficit, to establish a cash reserve, and to meet increased costs of new programming and building maintenance.	150,000
INTAR (International Arts Relations) New York, New York	To renovate a new space, to meet increased costs resulting from the new, larger space, to establish a cash reserve, and to hire a development officer.	30,000
International Center of Photography New York, New York	To eliminate a deficit, to retire the second mortgage on the building, to meet increased costs of creating an archive of 20th-century documentary photography, and to expand programming.	200,000
Jackson Symphony Orchestra Association Jackson, Mississippi	To meet increased costs of expanded touring programs, additional musicians, and children's concerts.	40,000
La Jolla Museum of Contemporary Art La Jolla, California	To complete the renovation of the interior spaces of the museum and to augment an endowment.	375,000
Lake Agassiz Arts Council Fargo, North Dakota	To meet increased operating expenses associated with audience development, on behalf of: Fargo/Moorhead Civic Opera Company Fargo/Moorhead Community Theatre Fargo/Moorhead Symphony Orchestra Plains Art Museum	30,000

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Lewitzky (Bella) Dance Foundation Los Angeles, California	<i>To eliminate a deficit resulting from increased operating expenses, to establish an endowment, and to cover the costs of upgrading salaries and benefits, facilities and equipment, personnel/administrative staff, promotion budget, and fundraising budget.</i>	150,000
Loretto-Hilton Theatre St. Louis, Missouri	<i>To augment an endowment, to purchase new lighting equipment, and to meet increased costs of additional productions.</i>	100,000
Lyric Foundation, Inc. Baltimore, Maryland	<i>To renovate and expand the Lyric Theatre and to meet increased operating costs associated with the renovated theater.</i>	300,000
MacDowell Colony, Inc. Peterborough, New Hampshire	<i>To augment an endowment and to expand the fundraising program of the Colony.</i>	200,000
Magic Theatre San Francisco, California	<i>To meet increased operating costs resulting from expanded programming.</i>	30,000
Manhattan Theatre Club New York, New York	<i>To increase a cash reserve and to meet costs resulting from increased artist and administrative salaries, and expansion of the development office.</i>	100,000
Media Study/Buffalo Buffalo, New York	<i>To retire an accumulated deficit, to establish an endowment, and to meet costs resulting from new programs and services.</i>	100,000
Michigan Opera Theatre Detroit, Michigan	<i>To establish an endowment and to create a cash reserve.</i>	150,000
Minnesota Orchestral Association Minneapolis, Minnesota	<i>To augment an endowment.</i>	750,000
Minnesota Public Radio St. Paul, Minnesota	<i>To purchase and adapt a building in downtown St. Paul to provide additional space for production and administration, to provide a center for live and taped performances, to establish an operating endowment for the new building, and to purchase a second channel to double MPR's special service capability.</i>	500,000
Municipal Arts Society of New York New York, New York	<i>To renovate the former Random House wing of the historic Villard House into a New York City Urban Issues Center.</i>	300,000
Museum of Fine Arts, Boston Boston, Massachusetts	<i>To augment an endowment and to meet deficits arising from three years of a construction program.</i>	600,000
Museum of Fine Arts, Houston Houston, Texas	<i>To augment an endowment which will provide funding for the construction of a School of Art and additions to the Bayou Bend American Decorative Wing.</i>	750,000
Newark Community Center of the Arts Newark, New Jersey	<i>To cover increased operating expenses which will allow continued quality programming at the center.</i>	40,000
New York City Opera New York, New York	<i>To increase a cash reserve, to establish an endowment, and to meet costs associated with expanded development efforts and increased labor costs.</i>	700,000
New York Shakespeare Festival New York, New York	<i>To complete renovation and restoration of the Public Theatre and to establish an endowment.</i>	450,000
92nd Street Young Men's and Young Women's Hebrew Association New York, New York	<i>To establish a cultural presentation endowment fund.</i>	375,000
North Carolina Museum of Art Raleigh, North Carolina	<i>To construct the Educational Wing and East Gallery to provide space for traveling and loan exhibitions.</i>	300,000
O'Neill (Eugene) Memorial Theatre Center Waterford, Connecticut	<i>To eliminate an accumulated deficit, to establish a cash reserve, and to establish an artistic discretionary fund for the development of new programming.</i>	100,000
Opera Association of New Mexico Santa Fe, New Mexico	<i>To augment an endowment and to increase a cash reserve.</i>	135,000

Opera Company of Philadelphia Philadelphia, Pennsylvania	<i>To eliminate a deficit and to meet increased costs of touring and educational programs.</i>	40,000
Opportunity Resources for the Arts New York, New York	<i>To meet increased costs related to development of field representation, publications, and workshops.</i>	40,000
Orchestral Association/Chicago Symphony Chicago, Illinois	<i>To augment an endowment and to meet increased operating costs of regular programming.</i>	1,000,000
Oregon Shakespeare Festival Ashland, Oregon	<i>To augment an endowment which will ensure financial stability.</i>	200,000
Original Ballets Foundation/Eliot Feld Ballet New York, New York	<i>To complete renovation of a new space providing studio areas for the company and the New School of Ballet, and for increased operating costs associated with the new space.</i>	175,000
Pennsylvania Ballet Philadelphia, Pennsylvania	<i>To eliminate a debt, to establish a cash reserve, and to increase the number of productions.</i>	225,000
Performing Arts Foundation of Long Island/PAF Playhouse Huntington Station, New York	<i>To eliminate a debt, to lease and renovate space for a 500-seat theatre, and to establish an endowment.</i>	100,000
Philharmonic Symphony Society of New York New York, New York	<i>To augment an endowment and to meet increased costs of regular programming and the expansion of the development office.</i>	850,000
Pierpont-Morgan Library New York, New York	<i>To meet the increased operating costs of regular museum programming.</i>	150,000
Poets and Writers New York, New York	<i>On behalf of: Poets and Writers—to establish a cash reserve; New York State Poets in the Schools—to meet increased operating expenses of expanded programming; Teachers and Writers Collaborative—to establish a cash reserve and eliminate an operating deficit.</i>	30,000
Public Communication Foundation for North Texas Dallas, Texas	<i>To purchase equipment for expansion of arts coverage in Texas.</i>	200,000
Ravinia Festival Association Chicago, Illinois	<i>To augment an endowment in order to protect the Festival against unforeseen reductions in earned income.</i>	375,000
Rochester Philharmonic Rochester, New York	<i>To augment an endowment, to eliminate a deficit, and to meet increased costs associated with the expansion of services.</i>	450,000
St. Louis Conservatory and School for the Arts St. Louis, Missouri	<i>To eliminate a debt, and to purchase and renovate the former Temple Shaare Emeth.</i>	300,000
St. Nicholas Theater Company Chicago, Illinois	<i>To eliminate a capital debt, to create an endowment, and to meet increased costs associated with increased school programming.</i>	75,000
San Francisco Ballet Association San Francisco, California	<i>To purchase property and construct a building adjacent to the San Francisco Performing Arts complex, which will house the Ballet Company and School.</i>	340,000
San Francisco Museum of Modern Art San Francisco, California	<i>To augment an endowment and to create new gallery space.</i>	200,000
San Francisco Opera San Francisco, California	<i>To augment an endowment and to meet increased operating and programming costs.</i>	750,000
San Francisco Symphony Association San Francisco, California	<i>To augment an endowment, to eliminate a deficit, and to meet increased operating costs.</i>	750,000
San Jose Symphony Association San Jose, California	<i>To eliminate an accumulated deficit, to establish an endowment, and to meet increased operating costs.</i>	75,000
School of the Arts and Crafts Society Portland, Oregon	<i>To complete construction of a new facility and to establish an endowment.</i>	200,000

Seattle Art Museum Seattle, Washington	<i>To augment an endowment, to help cover construction costs for a mixed-use building, and to meet increased operating costs.</i>	600,000
Seattle Opera Association Seattle, Washington	<i>To establish a cash reserve, to augment an endowment, to retire a mortgage, and to meet increased costs of audience development.</i>	350,000
Seattle Repertory Theatre Seattle, Washington	<i>To augment an endowment which will provide support for a move in the 1980-81 season to a new facility designed and built for administrative and production purposes.</i>	175,000
Southern Highland Handicraft Guild Asheville, North Carolina	<i>For construction and start-up costs to establish a new Folk Life Center.</i>	125,000
Springfield Orchestra Association Springfield, Massachusetts	<i>To establish a cash reserve and to meet increased costs of expanded programming.</i>	40,000
Syracuse Symphony Syracuse, New York	<i>To eliminate a deficit, to establish a cash reserve, and to augment an endowment.</i>	225,000
Theatre Development Fund New York, New York	<i>To increase the level of ticket and voucher subsidy and to meet increased operating costs.</i>	100,000
Theatre Incorporated/Phoenix Theatre New York, New York	<i>To reduce a deficit, to establish a cash reserve, and to meet increased costs of an audience development campaign.</i>	75,000
United Performing Arts Fund Milwaukee, Wisconsin	<i>On behalf of: Milwaukee Symphony Orchestra Milwaukee Repertory Theatre Chicago Symphony Association of Milwaukee Florentine Opera Company Bel Canto Chorus Skylight Theatre Milwaukee Ballet Company Music for Youth United Performing Arts Fund</i>	570,000
Vermont Public Radio Windsor, Vermont	<i>To meet increased operating costs resulting from expanded development.</i>	50,000
Visual Studies Workshop Rochester, New York	<i>To renovate a building in a historic district to provide larger facilities for the workshop, and to establish an endowment.</i>	125,000
Wadsworth Atheneum Hartford, Connecticut	<i>To establish an endowment.</i>	375,000
Washington (Booker T.) Foundation Washington, D.C.	<i>For projects of the media program, which will include community television and radio program distribution.</i>	500,000
Washington Drama Society/Arena Stage Washington, D.C.	<i>To augment an endowment.</i>	300,000
White Mountain Center for the Arts Jefferson, New Hampshire	<i>To purchase property and buildings as a permanent home for the center, and to establish a cash reserve.</i>	100,000
Whitney Museum of American Art New York, New York	<i>To meet increased operating costs and to establish a reserve for the expansion of the facilities of the museum.</i>	750,000
Worcester County Mechanics Association Worcester, Massachusetts	<i>To complete the restoration of the Mechanics Building, an historic landmark, for use as an art center.</i>	190,000
Yale University Art Gallery New Haven, Connecticut	<i>To establish an endowment which will support continued development in exhibition programs, the presentation and interpretation of the museum's collection, and the creative use of the collection.</i>	375,000
Young Concert Artists, Inc. New York, New York	<i>To establish an endowment and to meet increased operating costs.</i>	125,000



G.A.M.E. (Growth through Art and Museum Experience),
New York.

Evaluation

Evaluation Division Consultants

Joan Briccetti
General Manager
Richmond, Symphony
Richmond, Virginia

Bayard Catron
Professor of Public Administration
George Washington University
Washington, D.C.

Robert Crawford
Arts Consultant
Mt. Holly, Vermont

Catherine French
Assistant Director
American Symphony Orchestra
League
Vienna, Virginia

Oleg Lobanov
Managing Director
National Symphony Orchestra
Washington, D.C.

Blue Wooldridge
Professor of Urban Studies
Virginia Polytechnic Institute
Dulles Airport Campus
Chantilly, Virginia

Evaluation Grants

Program funds: \$314,281

Evaluation: Grants and Contracts

Enlisting support for the arts requires that the Endowment be able to demonstrate and document the impact and effectiveness of support for arts programs. These studies provide guidance and technical assistance to the field and to other funders and managers of arts activities.

Crawford, Robert Mt. Holly, Vermont	<i>This project brought to bear the views of experts in the arts and in evaluation to help insure the credibility, soundness, and technical appropriateness of the Endowment's program evaluations.</i>	\$20,000
Finkelstein, Anita Arlington, Virginia	<i>To gather and analyze information from the Endowment preparatory to launching two studies of fellowship programs.</i>	3,500
Institute for Studies in American Music Brooklyn, New York	<i>A study to determine the effectiveness of fellowship support to composers and librettists.</i>	15,000
New Transcentury Foundation Washington, D.C.	<i>To evaluate the fundraising and management capability of up to 250 Round Three Challenge Grant applicants and to assess the fundraising climate in up to 35 metropolitan areas. The information was used by the Challenge Grant Review Panels and was made available to Challenge Grant recipients.</i>	149,026
Newman and Hermanson Company Washington, D.C.	<i>A study to determine the impact of the Endowment's support to orchestras, the Music Program's largest funding category.</i>	96,420
Oetinger, Janet Hanover, New Hampshire	<i>A study to determine the impact of Special Project's pilot category, Arts Centers and Festivals.</i>	7,500
Vignola, Leonard R., C.P.A. Hackettstown, New Jersey	<i>To amend a previous contract for a study determining the effectiveness of the first round of Challenge Grants.</i>	6,835
Wehle, Mary Chicago, Illinois	<i>An evaluation of the Challenge Grant Program's reporting and grant monitoring systems. In an effort to improve clarity and efficiency, reporting forms and accounting guidelines were developed for grantees, and recommendations were made as to necessary corrections in program structure.</i>	16,000

International/Fellows

International/Fellows Grants

Program funds: \$556,531

Fellowship Program

To acquaint arts administrators or potential arts administrators with the policies, procedures, and operations of the Endowment and to give them an overview of arts activities in this country.

Program funds: \$130,266

Alley Theater Houston, Texas	To sponsor Susan Osterberg in the Endowment's Fellowship Program.	\$2,800
Allied Arts Foundation Seattle, Washington	To sponsor Rebecca Fox in the Endowment's Fellowship Program.	2,914
American University Washington, D.C.	To sponsor David J. Dower in the Endowment's Fellowship Program.	2,630
Art Research Center Kansas City, Missouri	To sponsor Catherine Emily in the Endowment's Fellowship Program.	2,730
Barnard College New York, New York	To sponsor Victoria Saenger in the Endowment's Fellowship Program.	2,562
Berkeley Stage Company Berkeley, California	To sponsor Tena Achen in the Endowment's Fellowship Program.	2,916
Black Emergency Cultural Coalition New York, New York	To sponsor Hamilton Price in the Endowment's Fellowship Program.	2,730
Boston University Boston, Massachusetts	To sponsor Sophia Truslow in the Endowment's Fellowship Program.	2,600
California College of Arts and Crafts Oakland, California	To sponsor Eve Zweben Chung in the Endowment's Fellowship Program.	2,960
California Symphony Orchestras, Association of Long Beach, California	To sponsor David Lichtenstein in the Endowment's Fellowship Program.	2,930
California, University of Berkeley, California	To sponsor Nancy Ludmerer in the Endowment's Fellowship Program.	2,948
California, University of Berkeley, California	To sponsor Margaret Shaw in the Endowment's Fellowship Program.	2,960
California, University Los Angeles, California	To sponsor Ernest D. Dillihay in the Endowment's Fellowship Program.	2,920
Cincinnati, Institute of Fine Arts Cincinnati, Ohio	To sponsor Marsha Semmel in the Endowment's Fellowship Program.	2,610
Cincinnati, University of Cincinnati, Ohio	To sponsor David W. Lutz in the Endowment's Fellowship Program.	2,600
Columbia University, Trustees of New York, New York	To sponsor Andy Biskin in the Endowment's Fellowship Program.	3,570
Direct Theater New York, New York	To sponsor Sue Knapp Steen in the Endowment's Fellowship Program.	4,302

Durham Arts Council Durham, North Carolina	<i>To sponsor Caroline Hodgkins in the Endowment's Fellowship Program.</i>	\$2,480
Fiskin, Bernie Washington, D. C.	<i>To participate as a guest lecturer in the Endowment's Fellowship Program.</i>	150
Friday Morning Music Club Washington, D.C.	<i>To sponsor Lydia Bernstein in the Endowment's Fellowship Program.</i>	2,480
George Washington University Washington, D. C.	<i>To sponsor Michael Darling in the Endowment's Fellowship Program.</i>	2,600
Georgetown University Washington, D. C.	<i>To sponsor Janet Garvey in the Endowment's Fellowship Program.</i>	2,480
Guam, Insular Arts Council Agana, Guam	<i>To sponsor William Gilluly in the Endowment's Fellowship Program.</i>	3,350
Ibero-American Action League Rochester, New York	<i>To sponsor Gail Austin in the Endowment's Fellowship Program.</i>	2,574
Impression Five East Lansing, Michigan	<i>To sponsor John Bellingham in the Endowment's Fellowship Program.</i>	2,618
Kansas Arts Commission Topeka, Kansas	<i>To sponsor Gloria Throne in the Endowment's Fellowship Program.</i>	2,690
Kennedy (John F.) University San Francisco, California	<i>To sponsor Jane Barton in the Endowment's Fellowship Program.</i>	2,916
Massachusetts, University of Amherst, Massachusetts	<i>To sponsor Beverly Kratochvil in the Endowment's Fellowship Program.</i>	2,580
Mazzola, John New York, New York	<i>To participate as a guest lecturer in the Endowment's Fellowship Program.</i>	235
Negro Ensemble Company New York, New York	<i>To sponsor Clinton Turner Davis in the Endowment's Fellowship Program.</i>	2,622
New Jersey State Council on the Arts Trenton, New Jersey	<i>To sponsor Kate Merlino in the Endowment's Fellowship Program.</i>	2,514
New Orleans, City of New Orleans, Louisiana	<i>To sponsor Karen Davis in the Endowment's Fellowship Program.</i>	2,694
New School for Social Research New York, New York	<i>To sponsor Susan Alexander in the Endowment's Fellowship Program.</i>	2,564
New York Renaissance Band New York, New York	<i>To sponsor Sally Logemann in the Endowment's Fellowship Program.</i>	2,564
Ohio University Athens, Ohio	<i>To sponsor Kenneth C. Frisch in the Endowment's Fellowship Program.</i>	2,580
Opera America Washington, D. C.	<i>To sponsor Talmage Fauntleroy in the Endowment's Fellowship Program.</i>	2,694
Pennsylvania State University University Park, Pennsylvania	<i>To sponsor Ina Sue Goldman in the Endowment's Fellowship Program.</i>	2,590
Pittsburgh Opera Pittsburgh, Pennsylvania	<i>To sponsor Craig M. Gallagher in the Endowment's Fellowship Program.</i>	3,283
Princeton University Princeton, New Jersey	<i>To sponsor James Hattori in the Endowment's Fellowship Program.</i>	2,517
Robbins, Warren Washington, D. C.	<i>To participate as a guest lecturer in the Endowment's Fellowship Program.</i>	100
Robeson (Paul) Players Compton, California	<i>To sponsor Augustus Stone in the Endowment's Fellowship Program.</i>	2,894
Rutgers, the State University of New Jersey New Brunswick, New Jersey	<i>To sponsor Margaret J. Wyszomirski in the Endowment's Fellowship Program.</i>	\$2,564

Sangamon State University Springfield, Illinois	<i>To sponsor Shimon J. P. Ramirez in the Endowment's Fellowship Program.</i>	2,664
Smith College Northampton, Massachusetts	<i>To sponsor Paulette Kessler in the Endowment's Fellowship Program.</i>	2,600
South Side Community Art Theater Chicago, Illinois	<i>To sponsor Randson C. Boykin in the Endowment's Fellowship Program.</i>	2,889
Southeast Alaska Regional Arts Council Sitka, Alaska	<i>To sponsor Marlene A. Lund in the Endowment's Fellowship Program.</i>	3,171
Teacher's College, Columbia University New York, New York	<i>To sponsor Katherine Hay in the Endowment's Fellowship Program.</i>	2,564
Texas, University of San Antonio, Texas	<i>To sponsor Mauricio Gonzalez in the Endowment's Fellowship Program.</i>	2,770
Tulane University New Orleans, Louisiana	<i>To sponsor Therese Forrester in the Endowment's Fellowship Program.</i>	2,650
Wilson, Robert Stamford, Connecticut	<i>To participate as a guest lecturer in the Endowment's Fellowship Program.</i>	255
Yale University New Haven, Connecticut	<i>To sponsor Robin Sabrina Golden in the Endowment's Fellowship Program.</i>	2,560
Yale University New Haven, Connecticut	<i>To sponsor Todd Bethel in the Endowment's Fellowship Program.</i>	2,591

International Activities

To broaden the exposure of American artists and audiences to international arts activities.

Program funds: \$426,265

Arizona Commission on the Arts and Humanities Phoenix, Arizona	<i>For the development of a bi-national program involving cooperative relationships between the state arts agencies of the U. S. and arts agencies of Mexico.</i>	\$16,935
Baltz, Lewis Sausalito, California	<i>For a United States/United Kingdom Exchange Fellowship.</i>	11,964
Frimkess, Michael Venice, California	<i>For a United States/United Kingdom Exchange Fellowship.</i>	13,164
Japan-United States Friendship Committee Washington, D. C.	<i>For the United States/Japan Fellowship Program which enables five American artists to work and study in Japan.</i>	75,000
Jost, Jon New York, New York	<i>For a United States/United Kingdom Exchange Fellowship.</i>	17,364
McGrath, Tom Beverly Farms, Massachusetts	<i>For a United States/United Kingdom Exchange Fellowship.</i>	16,950
Meridian House International Washington, D. C.	<i>To amend a previous grant for "Mexico Today," a multi-faceted symposium.</i>	5,300
Miller, Heather Badin, North Carolina	<i>For a United States/United Kingdom Exchange Fellowship.</i>	17,024
National Endowment for the Humanities Washington, D. C.	<i>A transfer of funds to support "Japan Today," a multi-faceted educational and cultural program to enhance American awareness and understanding of contemporary Japan.</i>	250,000

Research

Research Division Consultants

D. Don Aufenkamp
Senior Staff Associate
Division of Mathematical
and Computer Services
National Science Foundation
Washington, D.C.

Robert Bednarzik
Labor Economist
Bureau of Labor Statistics
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Stephen Benedict
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New York, New York

Richard Berry
Study Director
R&D Economic Studies Section
Division of Science
Resources Studies
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Morris Cobern
Associate Study Director
Scientific and Technical Personnel
Studies Section
Division of Science Resources
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Stephen Couch
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James Cowhig
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American Symphony Orchestra
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Vienna, Virginia

Janet Gracey
Director of Research Planning
Theatre Development Fund
New York, New York

Robert Gray
Director
Southern Highlands
Handicraft Guild
Asheville, North Carolina

Carolyn Hecker
Director
Greenwood Gallery
Washington, D.C.

Jonathan Katz
Program Director
Community Arts Management
Sangamon State University
Springfield, Illinois

Roland J. Liebert
Program Director for Sociology
Division of Social Sciences
National Science Foundation
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Peggy Loar
Assistant Director for Programs
Institute of Museum Services
Washington, D.C.

Joseph V. Melillo
Director of Field Services
Foundation for the Extension
and Development of the
American Professional Theatre
New York, New York

Lou Moore
Management Services Director
Theatre Communications Group
New York, New York

Lois Moran
Executive Vice President
American Crafts Council
New York, New York

Dennis Schwanz
Statistician
Bureau of the Census
Upper Marlboro, Maryland

Research Grants

Program funds: \$619,237

To assist the National Endowment for the Arts and the National Council on the Arts in planning and policy determination through the preparation of reports and presentations on the needs and conditions of the arts field. The Research Division also aids local and national organizations, public and private, by furnishing data, conclusions, and recommendations from research projects and maintains communication with other organizations engaged in arts-related research.

Crawford, Robert* Mt. Holly, Vermont	<i>A study of artists, agents, and presentors of solo music recitals.</i>	\$9,971
Informatics* Rockville, Maryland	<i>To complete the final design and implement the first 12 months of data collection in the Endowment's Economic Data Series for organizations that make applications for support.</i>	175,113
Mathematics Policy Research* Princeton, New Jersey	<i>To survey the U.S. crafts-artists who are members of crafts membership organizations.</i>	149,342
Mathtech* Princeton, New Jersey	<i>To supplement the funds for Phase II of the study of Condition and Needs of American Theatre.</i>	8,341
Meyer, Peter B. State College, Pennsylvania	<i>To develop and test models for studies of audiences.</i>	160,218
Northeastern University Boston, Massachusetts	<i>To supplement a study of folk crafts-artists by adding a sixth case study.</i>	11,794
Parklawn Computer Center Rockville, Maryland	<i>To provide computer services for the Economic Data Series project.</i>	5,000
Publishing Center for Cultural Resources New York, New York	<i>To disseminate research results to the arts and cultural fields.</i>	48,000
Vanderbilt University Nashville, Tennessee	<i>To support a mobility assignment for Richard A. Peterson under the Intergovernmental Personnel Act.</i>	51,458



Special Constituencies

- Twenty-two inmates board a bus at Los Angeles's Terminal Island Federal Prison en route to the Mark Taper Forum. There they will perform a play about life on the inside. Later, they'll talk with their audience over cokes.

- An arts discussion group sounds off about an old grievance; its audience of theater managers listens respectfully. The speakers, in wheelchairs, want to know why their needs relegate them to the orchestra section, with prices to match.

- At a concert in Buffalo, New York, one section of the audience seems ecstatic. They have reason: They are hearing a live performance for the first time, thanks to a sophisticated new amplification device.

The prisoner-actors, the arts discussion group, and the deaf concert-goers all benefit from the advocacy efforts of the Arts Endowment's Office for Special Constituencies. Created in 1977, the Office oversees programs for four major groups: handicapped individuals; older people; veterans; and those confined to hospitals, prisons, and other institutions.

One of the Office's first steps was to convene an arts advisory task force to help the Endowment's General Counsel draft regulations in keeping with Section 504 of the Rehabilitation Act of 1973. This act requires that federal agencies make available to handicapped people some part of every program receiving federal funds. In the arts, this has meant making sure, for example, that those in wheelchairs can get into the theater, that the blind have tactile experiences of the visual arts, that the deaf have opportunities to understand dialogue, and that the mentally retarded make some actual contact with the arts.

Section 504 is, however, not explicit about the ways federal grantees must avoid discrimination. The Endowment's task force, recognizing that the design of accessible programs and facilities can be financially burdensome, recommended the path of voluntary compliance. The Endowment has focused on explaining the problem, consulting with handicapped groups, and identifying possible solutions.

An experienced group of consultants, the Arts and Special Constituencies Project, has been brought into the Endowment to give detailed technical assistance. At the Endowment, the project has continued to produce its series of publications relating to access to the arts (six this year), has conducted seminars for state arts agencies—so that they can train their own staff members—and provides a national educational and awareness seminar program.

Through the Endowment's fourteen programs, the Office for Special Constituencies is financing demonstration projects like the Buffalo Philharmonic's Phonic Ear, the cordless amplification system that makes it possible for those with hearing impairments to listen to live music. Funds have also gone to Spectrum, Focus on Deaf Artists in Austin, Texas. Spectrum's writers, dancers, and artists, all of them deaf, and their interpreters will demonstrate to arts organizations in Houston, New York, and San Francisco how to make their programs work for deaf audiences. In fiscal 1979, \$200,000 was awarded to these and other innovative arts projects.

Arts programs for older Americans, which have enjoyed a modest increase in Endowment support over the past few years, have emerged as a recent Congressional concern. In September the Endowment published proposed regulations prohibiting discrimination on the basis



Artist Jeanne Klinzing working with Willie Warren at Tallahassee Federal Correctional Institution. Photo: Mark Palmquist

of age, as required by the 1975 Age Discrimination Act.

Also in September, the Endowment and the Veterans Administration announced a new effort to bring the arts into veterans' hospitals. The new plan will place artists in residence at four medical centers. A visual artist will join the staff of the VA Medical Center in Hines, Illinois. Three other residencies in drama, crafts, music, or creative writing, will follow. The agreement further established a cooperative program to commission works of art for new or renovated veterans' medical centers. One-half of one percent of the construction costs will be earmarked for art.

Inmates of hospitals, convalescent homes, and nursing homes—some 4.5 million persons, according to the National Institutes of Health—are beginning to ask for regular arts programs, and the Endowment is responding. About two dozen institutions with arts programs for patients are receiving its support.

The Office for Special Constituencies continues to work closely with prison officials to make more arts programs available inside correctional institutions. Both artists-in-residence and prison officials believe that arts programs of all types may lessen tensions inside the walls.

Also, inmates learn new skills, including stage lighting, set construction, costume design, writing, elocution, and commercial art. As a result of these efforts, the Bureau of Prisons recommended to Congress in fall 1979 that all federal prisons establish arts programs led by a professional artist.

Each year a greater number of administrators in health and corrections realize how the arts may enhance the quality of life, stimulate mental growth, and foster creativity. At the same time, the arts world is realizing the value of making its programs accessible to those who are old, handicapped, or institutionalized. Arts audiences are increasing, more jobs are being created for artists, and, most important, arts administrators and artists are discovering that their special constituencies have a great deal to contribute to the arts.

Paula Terry

Paula Terry
Coordinator, Office for Special Constituencies

Special Constituencies Grants

Program funds: \$143,000

Molloy, Larry*
Washington, D.C.

A contract to provide information and technical assistance for the Arts and Special Constituencies Project. This will consist of such activities as publishing booklets, creating slide presentations, and making presentations at conferences of arts service organizations related to compliance with federal regulations concerning nondiscrimination of the handicapped.

\$143,000

Model Projects

The following model projects are designed to demonstrate ways of integrating handicapped individuals into arts activities, both as participants and as audiences. Organizations are encouraged to make handicapped individuals part of their regular programming, rather than to develop separate programs that segregate them. \$179,094 in program funds have been transferred from the Office of Special Constituencies to other Endowment programs as indicated.

Amherst College, Trustees of Washington, D.C.	<i>Transferred to the Theater Program under "Services to the Field."</i>	3,000
Association of Science Technology Centers Washington, D.C.	<i>Transferred to the Federal-State Partnership Program under "Governmental Support Services."</i>	5,140
Atlanta Arts Alliance Atlanta, Georgia	<i>Transferred to the Theater Program under "Services to the Field."</i>	7,000
Buffalo Philharmonic Orchestra Buffalo, New York	<i>Transferred to the Music Program under "Orchestra: Related Orchestra Activities."</i>	12,000
Center Theatre Group Los Angeles, California	<i>Transferred to the Theater Program under "Services to the Field."</i>	10,000
Creative Time New York, New York	<i>Transferred to the Visual Arts Program under "General Programs."</i>	7,000
Cunningham Dance Foundation New York, New York	<i>Transferred to the Dance Program under "Services to the Field."</i>	10,000
Georgia Institute of Technology Atlanta, Georgia	<i>Transferred to the Design Arts Program under "General Programs."</i>	6,000
Greater Columbus Arts Council Columbus, Ohio	<i>Transferred to the Federal-State Partnership Program under "Governmental Support Services."</i>	12,500
International Museum of Photography at George Eastman House Rochester, New York	<i>Transferred to the Museum Program under "Museum Education."</i>	5,000
Los Angeles Institute of Contemporary Art Los Angeles, California	<i>Transferred to the Visual Arts Program under "General Programs."</i>	5,000
Museum of Fine Arts Boston, Massachusetts	<i>Transferred to the Museum Program under "Museum Education."</i>	4,870
Museum of Modern Art New York, New York	<i>Transferred to the Museum Program under "Museum Education."</i>	5,000

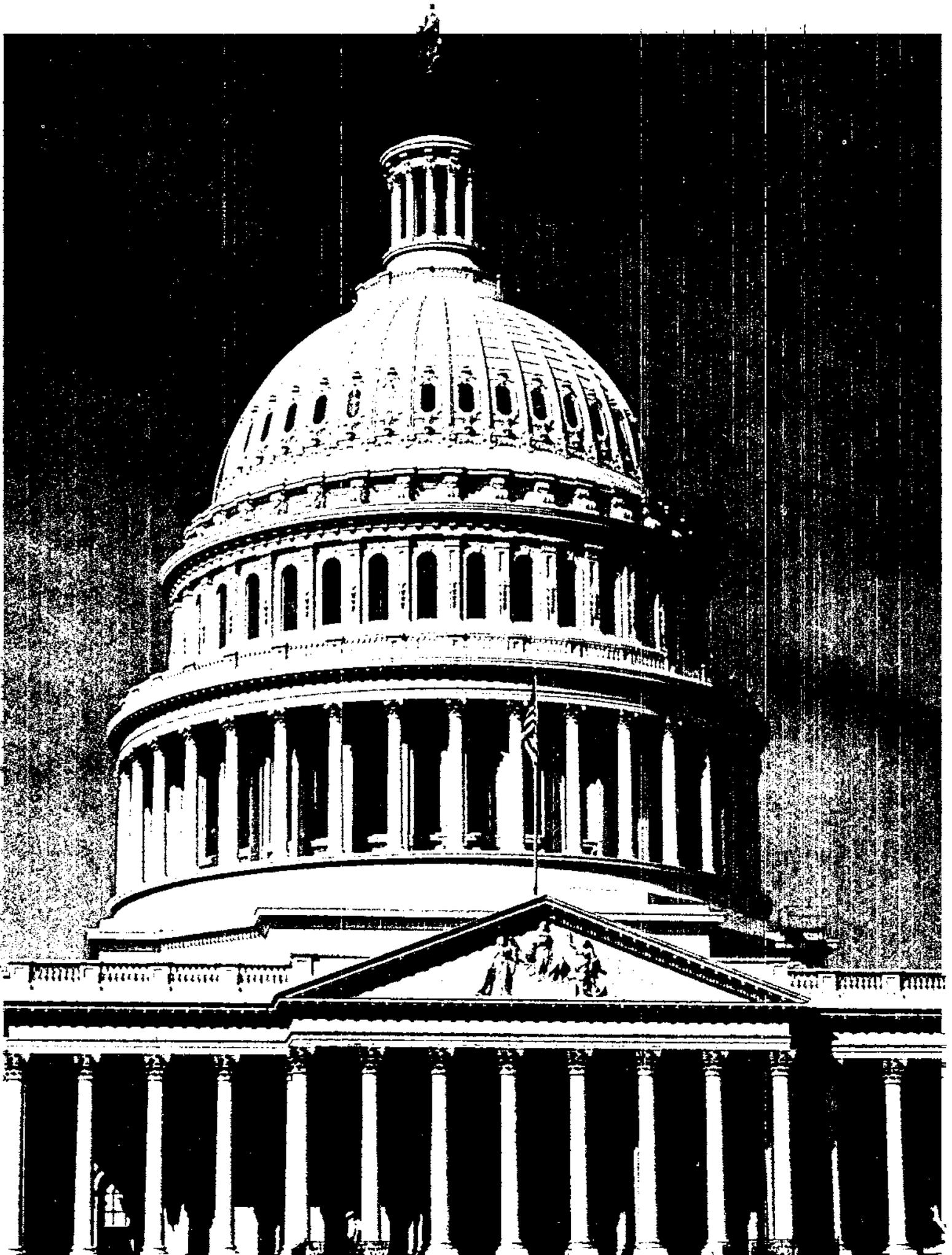


Copper molding, Iowa Arts Council—Arts and Older Americans program.

National Assembly of State Arts Agencies Washington, D.C.	<i>Transferred to the Federal-State Partnership Program under "Governmental Support Services."</i>	20,000
National Council on the Aging Washington, D.C.	<i>Transferred to the Special Projects Program under "Interdisciplinary: Services to the Field."</i>	15,000
O'Neill (Eugene) Memorial Theatre Foundation Waterford, Connecticut	<i>Transferred to the Theater Program under "Services to the Field."</i>	5,000
OPERA America Washington, D.C.	<i>Transferred to the Special Projects Program under "Interdisciplinary: Special Projects B."</i>	1,084
OPERA America Washington, D.C.	<i>Transferred to the Opera-Musical Theater Program under "General Services to the Field."</i>	9,000
Orchestral Association Chicago, Illinois	<i>Transferred to the Music Program under "Orchestra: Related Orchestra Activities."</i>	7,500
Spectrum—Focus on Deaf Artists Austin, Texas	<i>Transferred to the Dance Program under "Services to the Field."</i>	10,000
Western Association of Art Museums Oakland, California	<i>Transferred to the Museum Program under "Museum Education."</i>	5,000
Wisconsin, University of Milwaukee, Wisconsin	<i>Transferred to the Design Arts Program under "General Programs."</i>	5,000
Wisconsin, University of Milwaukee, Wisconsin	<i>Transferred to the Design Arts Program under "General Programs."</i>	5,000
Yale University New Haven, Connecticut	<i>Transferred to the Design Arts Program under "General Programs."</i>	5,000

*Office for
Partnership*

*Executive Director's Statement
Education (Artists-in-schools)
Federal-State Partnership
(State Programs)
Intergovernmental Activities*



Executive Director's Statement

The stage was set in the summer months of 1978 for a fiscal 1979 transition year for the Federal-State Program. A comprehensive re-assessment of Fed-State's purposes, goals, and operations resulted in a redesigned program, completed in June 1978 and approved at the August meeting of the National Council on the Arts. In fiscal 1979, the Endowment began to implement new operating policies based on a new definition of the states-Endowment relationship.

In previous years, the state arts agency-Endowment relationship was primarily that of grantee to grantor. These agencies (SAA's) were viewed as being essentially outside Endowment operations. But in 1979 the Endowment began to recognize SSA's as colleagues in planning, policy development, and programming for support of the arts. During this period, Chairman Livingston Biddle invited SSA's to join the Endowment in deliberation and decision-making "in ways that are integral to Endowment-wide operations." Furthermore, in this transition year, the state-Endowment partnership was recognized as the cornerstone for the future development of a broadening network of public-sector support for the arts, including federal, state, regional, and local (city, county) public arts agencies.

These changes were expressed in three ways during fiscal 1979: first, by new guidelines reflecting a redesigned Fed-State Program; second, by a series of activities meant to foster the SAA-NEA partnership in planning, policy development, and programming; third, by a reorganization of the Fed-State Program into an Office for Partnership located in the Chairman's office.

New guidelines, adopted on a "trial" basis for the transition year, reflected the Endowment's commitment to decentralize decisions to

the states on arts-support priorities and programming. These guidelines encouraged multi-year planning and began consolidating multiple grant requests and approvals into a single application. A formula mechanism was introduced to allow the amount of financial support for the arts made available through each state arts agency to be decided objectively. Further, criteria were established for the approval of state and regional applications and plans which identify substantive standards for Endowment support in such areas as planning, governance, decision-making, minority participation, arts-support programming and activities, public access and information, and evaluation.

Numerous events and activities helped move the SAA/NEA partnership toward becoming an operating reality. A state arts agency director, Bernard Lopez (New Mexico), was named to the National Council on the Arts by President Carter to assure SAA perspective and experience in Council deliberations. The National Council/National Assembly of State Arts Agencies (NCA/NASAA) joint policy committee began to dig into difficult national issues, ranging from compliance regulations to policy development for community arts agencies. For the first time, SAA and Endowment program directors began planning together by identifying arts-support priorities and sharing information and experience about what to do about them. The Endowment and the states began to cooperate in the development of computerized data processing systems to assure coherent and compatible information gathering and analysis. The Endowment and the states embarked on a joint "consultations" effort to find out how effective federal and state arts support programs were. State arts agencies helped the Endowment develop a pilot "arts impact survey" which showed how Endowment



Visual artist Dawn Erickson works with children at the Iowa School for the Deaf. Photo: Iowa Arts Council

and state support was working in the field of music.

All of these and other fiscal 1979 activities have been vital in helping achieve the newly defined SSA/NEA partnership. They must be viewed as transitional steps because they are developmental and, in some cases, exploratory steps for both the Endowment and the states. In August 1979 the Federal-State panel reported to the Council that they were convinced we were heading in the right direction. There are still problems; we have a long way to go to achieve our partnership goals. The panel recommended, however, and the Council approved, that modified "transition guidelines" be adopted.

A major reorganization of the Endowment's structure was made by the Chairman. In April 1979 the Office for Partnership was set up within his office. Former Fed-State Director Henry Putsch was named Executive Director for Partnership, and at the close of fiscal 1979 new directors were named for three Partnership Program areas. Bill Terry, former Assistant Director of the Fed-State Program, became Director for Partnership Coordination to assure states-wide, Endowment-wide, and arts-wide coordination of effort in planning, policy development, and programming. Anthony Turney became Director for State Programs to administer the Endowment's support of the arts through state arts agencies and regional orga-

nizations. Joe Prince became Director of the Artists-in-Schools Program to assure development of a long-range plan for the AIS effort and to determine how future AIS programming can most effectively relate to the federal, state, and local public sector arts-support partnership.

The Office for Partnership will work toward giving all artists and arts organizations access to public-sector support from local (city, county), state, regional, and federal levels of government. Thus, as we move towards fiscal 1980, the Partnership Office is working intensively with the NCA/NASAA joint policy committee to identify the appropriate local link in the arts support network of the public sector. We will then recommend to the National Council on the Arts and the National Assembly of State Arts Agencies a plan to integrate local arts agency support efforts into the Endowment/state partnership.

Henry Putsch
Executive Director for Partnership

Education (Artists-in-Schools)

Artists-in-Schools Advisory Panel

Jack Stefany, Chairman
Architect
Tampa, Florida

Donald Aldrich
Chairman
Rhode Island State Council on the Arts
Providence, Rhode Island

Juan M. Carrillo
California Arts Council
Sacramento, California

Shirley Trusty Corey
Supervisor, Cultural Resources
New Orleans Public Schools
New Orleans, Louisiana

Chuck Davis
Artistic Director
Chuck Davis Dance Company
Bronx, New York

Ruth Draper
Executive Director
Utah Arts Council
Salt Lake City, Utah

Jimmy C. Driftwood
Fiddler
Timbo, Arkansas

Richard B. Holzman
Superintendent
Cinnaminson Township/Board of Education
Cinnaminson, New Jersey

Gigi Ledkovsky
Maine State Commission
on the Arts and Humanities
Augusta, Maine

Ron Libertus
Liaison Officer
Department of Natural Resources
St. Paul, Minnesota

Raymond F. Sisneros
Principal
Bernalillo High School
Bernalillo, New Mexico

Richard Taylor
Artist-in-Residence
Frankfort, Kentucky

Education Grants

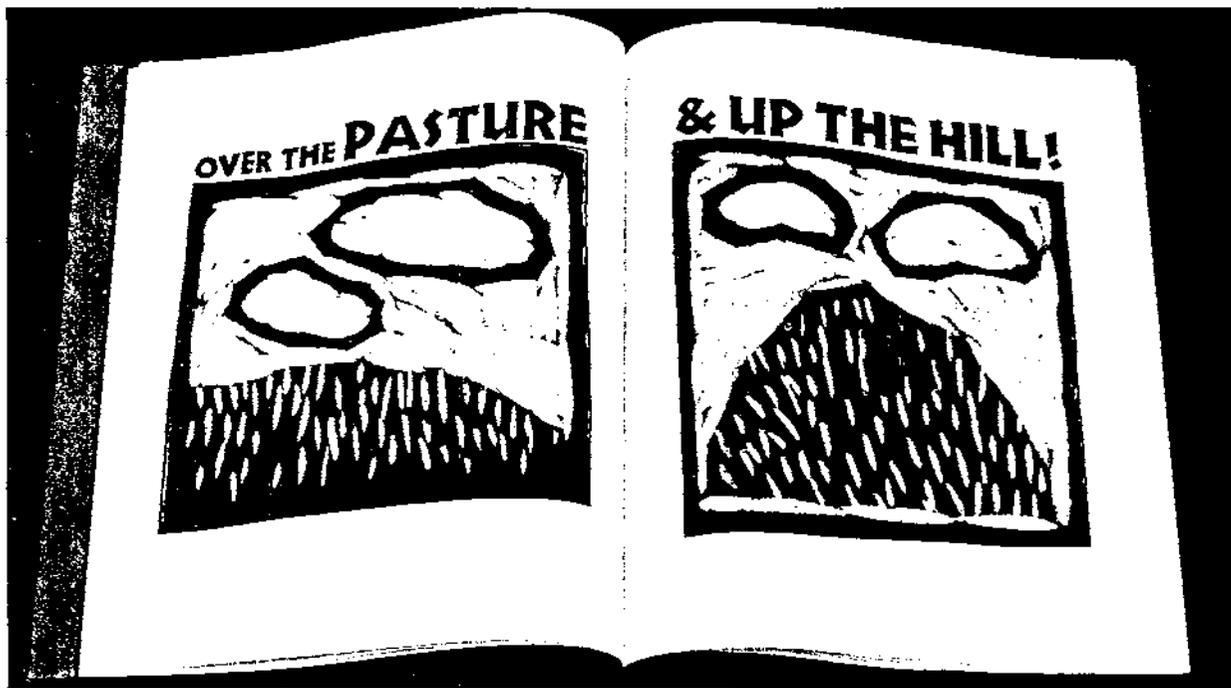
Program funds: \$5,639,477

Artists-in-Schools

A national, state-based program which places professional artists in elementary and secondary schools.

Program funds: \$4,232,642

Alabama State Council on the Arts and Humanities Montgomery, Alabama	90,355	Arizona Commission on the Arts and Humanities Phoenix, Arizona	75,500
Alaska State Council on the Arts Anchorage, Alaska	108,960	Arkansas Arts Council Little Rock, Arkansas	100,000
American Samoa Arts Council Pago Pago, American Samoa	25,000	Artists Foundation Boston, Massachusetts	78,000



From "St. Francis Preaches to the Birds" by Peter Schumann—
Vermont Council on the Arts. Photo: Andrew Kline

California Arts Council Sacramento, California	132,420	Kentucky Arts Commission Frankfort, Kentucky	67,900
Colorado Council on the Arts and Humanities Denver, Colorado	65,000	Louisiana State Arts Council Baton Rouge, Louisiana	84,700
Connecticut Commission on the Arts Hartford, Connecticut	74,410	Maine State Commission on the Arts and the Humanities Augusta, Maine	69,515
D.C. Commission on the Arts and Humanities Washington, D.C.	29,232	Maryland Arts Council Baltimore, Maryland	50,000
Delaware State Arts Council Wilmington, Delaware	47,200	Michigan Council for the Arts Detroit, Michigan	78,290
Fine Arts Council of Florida Tallahassee, Florida	120,275	Minnesota State Arts Board Minneapolis, Minnesota	130,330
Georgia Council for the Arts and Humanities Atlanta, Georgia	65,805	Mississippi Arts Commission Jackson, Mississippi	50,000
Guam, Insular Arts Council of Agana, Guam	18,300	Missouri State Council on the Arts St. Louis, Missouri	48,400
Hawaii State Foundation on Culture and the Arts Honolulu, Hawaii	67,860	Montana Arts Council Missoula, Montana	50,000
Idaho Commission on the Arts Boise, Idaho	50,000	Nebraska Arts Council Omaha, Nebraska	109,000
Illinois Art Council Chicago, Illinois	70,675	Nevada State Council on the Arts Reno, Nevada	50,100
Indiana Arts Commission Indianapolis, Indiana	78,325	New Hampshire Commission on the Arts Concord, New Hampshire	68,400
Iowa State Arts Council Des Moines, Iowa	83,700	New Jersey State Council on the Arts Trenton, New Jersey	67,765
Kansas Arts Commission Topeka, Kansas	55,000	New Mexico Arts Division Santa Fe, New Mexico	62,000
		New York Foundation for the Arts New York, New York	177,300

North Carolina Arts Council Raleigh, North Carolina	66,300	Tennessee Arts Commission Nashville, Tennessee	74,400
North Dakota Council on the Arts and Humanities Fargo, North Dakota	48,340	Texas Commission on the Arts and Humanities Austin, Texas	121,000
Ohio Arts Council Columbus, Ohio	73,410	Utah Arts Council Salt Lake City, Utah	68,795
Oklahoma Arts and Humanities Council Oklahoma City, Oklahoma	66,600	Vermont Council on the Arts Montpelier, Vermont	53,000
Oregon Arts Commission Salem, Oregon	89,200	Virgin Islands Council on the Arts Christiansted, St. Croix, Virgin Islands	15,000
Pennsylvania Council on the Arts Harrisburg, Pennsylvania	74,050	Virginia Commission of the Arts and Humanities Richmond, Virginia	60,000
Puerto Rican Culture, Institute of San Juan, Puerto Rico	20,000	Washington State Arts Commission Olympia, Washington	114,965
Rhode Island State Council on the Arts Providence, Rhode Island	80,000	West Virginia Arts and Humanities Commission Charleston, West Virginia	78,200
Senahan, Inc. New York, New York	240,000	Wisconsin Arts Board Madison, Wisconsin	50,755
South Carolina Arts Commission Columbia, South Carolina	137,910	Wyoming Council on the Arts Cheyenne, Wyoming	49,300

Artists-in-Schools Coordination Costs

National coordinators offer professional and technical assistance to specific components of the Artists-in-Schools Program.

Program funds: \$629,595

Buki, Linda* Frenchtown, New Jersey	<i>For national coordination of the Folk Arts Component of the Artists-in-Schools Program for the 1978-79 school year, and for a national survey of folk artists and folk arts programs.</i>	36,000
Educational Futures, Inc.* Philadelphia, Pennsylvania	<i>For national coordination of the architecture component of the Artists-in-Schools Program for the 1978-79 school year, including the costs for one national and three regional meetings.</i>	226,788
Harris, Jack M.* New York, New York	<i>For national coordination of the film/video component of the Artists-in-Schools Program for the 1979-80 school year.</i>	25,000
Lichtmann, Dean A.* Jackson, New Jersey	<i>For national coordination of the visual arts/crafts component of the Artists-in-School Program for the 1978-79 school year, including development and production of a visual arts handbook.</i>	45,400
Martin, Sister Kathryn* Terre Haute, Indiana	<i>For national coordination of the theater component of the Artists-in-Schools Program for the 1978-79 school year, including the development and production of a theater directory and handbook.</i>	92,000
Reinhart (Charles) Management* New York, New York	<i>For national coordination of the dance component of the Artists-in-Schools Program for the 1978-79 school year, including costs for one national meeting, and development and production of the AIS Directory of Dance Companies and Dance Movement Specialists.</i>	174,407

Ridley, Larry* Englishtown, New Jersey	<i>For national coordination of the music component of the Artists-in-Schools Program for the 1978-79 school year, including preparatory work on the pilot jazz program.</i>	30,000
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Arts Administration

To aid universities with graduate level programs in arts administration in awarding fellowships to students.

Program funds: \$98,000

California, Regents of the University of Los Angeles, California	<i>For internships and fellowships given by the university's management in the arts program.</i>	25,000
Sangamon State University Springfield, Illinois	<i>For programs at the Sangamon Institute in Arts Administration.</i>	10,000
Sangamon State University Springfield, Illinois	<i>Stipends for participants in the university's community arts management program.</i>	15,000
Utah, University of Salt Lake City, Utah	<i>For graduate fellowships for the university's Institute of Arts Administration.</i>	18,000
Wisconsin Foundation, University of Madison, Wisconsin	<i>For research fellowships and assistance in developing the university's master of arts program in arts administration in the Graduate School of Business.</i>	15,000
Yale University New Haven, Connecticut	<i>For fellowships to administration students for maintaining and developing the theater arts administration training program at Yale University School of Drama.</i>	15,000

Learning Through the Arts

To involve people of all ages in arts activities beyond the traditional classroom. Generally, grants are awarded to community cultural centers, experimental schools, "schools without walls," and other public and private organizations, including state arts agencies.

Program funds: \$208,640

Art Resources for Teachers and Students New York, New York	<i>For continuation during 1979-80 of a program of cooperation between artists and public school teachers which focuses on classroom projects based in the arts.</i>	22,500
Center for City Building Educational Programs Los Angeles, California	<i>For continuation during 1979-80 of the City Building Education Programs, which offer environmental arts curricula to public schools.</i>	43,140
Children's Art Carnival New York, New York	<i>For creative arts workshops throughout New York City during 1978-79.</i>	22,500
Davis (Chuck) Dance Company New York, New York	<i>For continuation during 1979-80 of a residency at Roberto Clemente State Park.</i>	10,000
Growing Mind Bolinas, California	<i>For Full Circle's crafts program during 1978-79, geared especially for children with severe perceptual and learning disabilities.</i>	20,000
Karamu House Cleveland, Ohio	<i>For the Pre-School Arts Program, a pilot project which provides experiences in dance/movement and the visual arts to children, ages 2½ to five.</i>	20,000
Learning About Learning Educational Foundation San Antonio, Texas	<i>For an experimental project which enables professional artists to work with children in transferring their creative abilities into practical learning experiences.</i>	20,000

National Heritage Trust/Artpark New York, New York	<i>For a dance company residency at Roberto Clemente State Park.</i>	10,000
Palace of Arts and Sciences Foundation San Francisco, California	<i>For artists-in-residence at the Exploratorium, a museum designed to investigate human sensory perception.</i>	18,000
R'Wanda Lewis Afro-American Dance Company Los Angeles, California	<i>For an education program which provides workshops and special performances for handicapped children.</i>	7,500
Sculpture in the Environment New York, New York	<i>For ongoing lectures and workshops on the environmental arts and architecture for high school and college students.</i>	15,000

General Programs

To assist projects not included in other grant categories.

Program funds: \$470,600

Art Resources for Teachers and Students New York, New York	<i>For continuation during 1979-80 of a program of cooperation between artists and public school teachers which focuses on classroom projects based in the arts.</i>	22,500
Artists Foundation Boston, Massachusetts	<i>For the Northeastern Regional Artists-in-Schools Pre-Residency Orientation Conference, designed to serve the AIS personnel and sponsors from northeastern states.</i>	7,500
Arts, Education and Americans New York, New York	<i>For a national "Advocacy for Action Program," designed to influence the nation's leadership to provide better arts education for all children.</i>	70,000
Associates for Renewal in Education Washington, D.C.	<i>To enable public school students and teachers during 1978-79 to develop and present original poems, songs, and dramatic scenes based on the history of Washington, D.C.</i>	10,020
Associates for Renewal in Education Washington, D.C.	<i>To enable public school students and teachers during 1979-80 to develop and present original poems, songs, and dramatic scenes based on the history of Washington, D.C.</i>	10,020
Centrum Foundation Port Townsend, Washington	<i>For the "Experiences in Creativity" workshops at Fort Worden State Park.</i>	10,000
Community Arts Services—Hawaii Hilo, Hawaii	<i>To provide Hawaiian communities during 1978-79 with an Arts in Education Program for school students, a summer enrichment program, and creative movement workshops.</i>	22,770
Community Arts Services—Hawaii Hilo, Hawaii	<i>To provide Hawaiian communities during 1979-80 with an Arts in Education Program for school students, a summer enrichment program, and creative movement workshops.</i>	22,770
Educational Testing Service Princeton, New Jersey	<i>For support of a conference on a National Artistic Merit Program.</i>	5,000
George Washington University Washington, D.C.	<i>For the Workshops for Careers in the Arts which supports programs during 1978-79 at Duke Ellington School of the Arts.</i>	50,000
Knoxville School Corporation Knoxville, Tennessee	<i>For Laurel School's art program, which includes workshops, classes, extension programs conducted by local artists, and community arts services.</i>	5,000
Learning Guild Boston, Massachusetts	<i>For the Intergenerational Arts Program, which pairs school children with senior citizens.</i>	30,000
Media Study Buffalo, New York	<i>For a community center which offers facilities for arts programs and activities.</i>	15,000

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Minnesota State Department of Corrections St. Paul, Minnesota	<i>For "Arts in Corrections," a project designed to make use of the arts as a rehabilitative resource.</i>	26,600
Montana Arts Council Missoula, Montana	<i>For a potter-in-residence in the schools and community of a small town on Crow Indian Reservation.</i>	9,000
Montana Repertory Theatre Missoula, Montana	<i>For a program using actors to conduct theater workshops and lecture/demonstrations for teachers and students in public schools throughout Montana.</i>	10,000
Music Performance Trust Funds New York, New York	<i>For live musical performances, free to the public.</i>	17,500
National Assembly of State Arts Agencies Washington, D.C.	<i>For support of three meetings for discussion of proposed revisions in the Artists-in-Schools Program.</i>	13,000
New Orleans Public Schools New Orleans, Louisiana	<i>For guest artists-in-residence at the New Orleans Center for Creative Arts, a facility for talented secondary public school students.</i>	10,000
North Carolina Arts Council Raleigh, North Carolina	<i>To amend a previous grant to cover an additional two months salary for the coordinator of North Carolina's Visiting Artist Program.</i>	3,720
Opera Company of Boston Boston, Massachusetts	<i>For the Children's Opera Program, a pilot program initiating students into the various aspects of an operatic production, culminating in an actual operatic presentation.</i>	17,000
Seattle Repertory Theatre Seattle, Washington	<i>For the Vanguard program, which provides actors to orient students and teachers prior to in-school performances of the theater ensemble.</i>	8,200
Utah, University of Salt Lake City, Utah	<i>For support of a film, Virginia Tanner and Children's Creative Dance.</i>	10,000
Workshops for Careers in the Arts Washington, D.C.	<i>For programs during 1979-80 at Duke Ellington School for the Arts, which includes the Street Theatre Company, Living Library series, in-school productions, artists-in-residence, and visiting guest artists and lecturers.</i>	50,000

Federal-State Partnership (State Programs)

Federal-State Partnership Panel

Lida Rogers, Chairman
Executive Director
Mississippi Arts Commission
Jackson, Mississippi

John Blaine
Executive Director
Houston Arts Council
Houston, Texas

Richard Contee
President/Executive Director
Dayton Hudson Foundation
Minneapolis, Minnesota

Ann Farris Darling
Executive Director
OPERA America
Washington, D.C.

Rick George
Executive Director
South Carolina Arts Commission
Columbia, South Carolina

Alfredo Gutierrez
State Senator
Phoenix, Arizona

Michael Lomax
Commissioner, Fulton County
Atlanta, Georgia

Sister Kathryn Martin, S.P.
Chairman, Indiana Arts Commission
Terre Haute, Indiana

Robert Mayer
Executive Director
New York State Council on the Arts
New York, New York

Henry Moran
Executive Director
Mid-America Arts Alliance
Kansas City, Missouri

David E. Nelson
Executive Director, Montana Arts
Council
Missoula, Montana

Marvin Oliver
Visual Artist, Professor
Bainbridge Island, Washington

Dorothy Olson
Chairman
Vermont Council on the Arts
Battleboro, Vermont

Wallace A. Richardson
Chairman, Nebraska Arts Council
Lincoln, Nebraska

Stephen Sell
Manager, Atlanta Symphony
Atlanta, Georgia

Yen Lu Wong
Dancer, College Faculty
La Jolla, California

Federal-State Partnership Grants

Program funds: \$22,758,058

Basic State Operating Grants

To provide basic funding for state plans for support of the arts.

Program funds: \$15,244,500

State and National Priorities Grants

For support of arts projects identified as priorities by the Endowment and/or the states.

Program funds: \$4,109,930

	Basic State Operating Grants	State and National Priorities
Alabama State Council on the Arts and Humanities Montgomery, Alabama	275,000	51,870

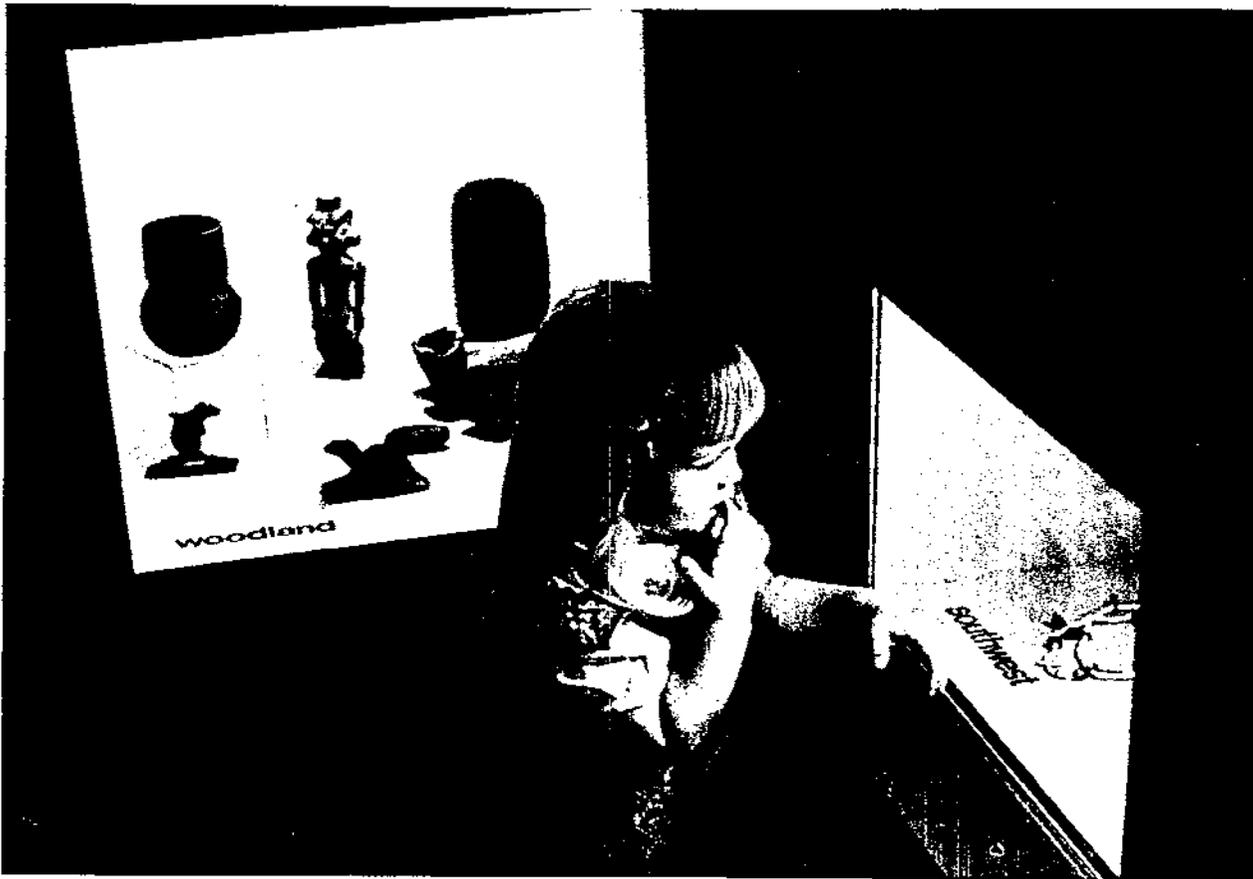


Photo: Charlotte Nature Museum, North Carolina

Alaska State Council on the Arts Anchorage, Alaska	275,000	183,150
American Samoa Arts Council Pago Pago, American Samoa	275,000	20,000
Arizona Commission on the Arts and Humanities Phoenix, Arizona	275,000	35,520
Arkansas State Arts and Humanities, Office of Little Rock, Arkansas	275,000	57,590
California Arts Council Sacramento, California	275,000	228,190
Colorado Council on the Arts and Humanities Denver, Colorado	275,000	43,320
Connecticut Commission on the Arts Hartford, Connecticut	275,000	62,270
D.C. Commission on the Arts and Humanities Washington, D.C.	275,000	20,000
Delaware State Arts Council Wilmington, Delaware	275,000	31,110
Fine Arts Council of Florida Tallahassee, Florida	275,000	89,740
Georgia Council for the Arts and Humanities Atlanta, Georgia	275,000	67,680
Guam, Insular Arts Council of Agana, Guam	275,000	20,000
Hawaii State Foundation on Culture and the Arts Honolulu, Hawaii	275,000	130,360

	Basic State Operating Grants	State and National Priorities
Idaho Commission on the Arts Boise, Idaho	275,000	20,000
Illinois Arts Council Chicago, Illinois	275,000	124,880
Indiana Arts Commission Indianapolis, Indiana	275,000	79,150
Iowa State Arts Council Des Moines, Iowa	275,000	41,270
Kansas Arts Commission Topeka, Kansas	275,000	31,300
Kentucky Arts Commission Frankfort, Kentucky	275,000	65,930
Louisiana State Arts Council Baton Rouge, Louisiana	275,000	43,380
Maine State Commission on the Arts and the Humanities Augusta, Maine	275,000	41,710
Maryland Arts Council Baltimore, Maryland	275,000	57,000
Massachusetts Council on the Arts and Humanities Boston, Massachusetts	275,000	103,250
Michigan Council for the Arts Detroit, Michigan	275,000	149,810
Minnesota State Arts Board Minneapolis, Minnesota	275,000	113,985
Mississippi Arts Commission Jackson, Mississippi	275,000	41,510
Missouri State Council on the Arts St. Louis, Missouri	275,000	136,380
Montana Arts Council Missoula, Montana	275,000	24,970
Nebraska Arts Council Omaha, Nebraska	275,000	46,320
Nevada State Council on the Arts Reno, Nevada	275,000	27,980
New Hampshire Commission on the Arts Concord, New Hampshire	275,000	27,870
New Jersey State Council on the Arts Trenton, New Jersey	275,000	90,210
New Mexico Arts Division Santa Fe, New Mexico	275,000	33,530
New York State Council on the Arts New York, New York	275,000	424,210
North Carolina Arts Council Raleigh, North Carolina	275,000	78,220
North Dakota Council on the Arts and Humanities Fargo, North Dakota	275,000	23,470

	Basic Regional Operating Grants	Regional Priorities Grants
Northern Mariana Islands, Commonwealth of the Saipan, Northern Marianas	119,500	—
Ohio Arts Council Columbus, Ohio	275,000	139,085
Oklahoma Arts and Humanities Council Oklahoma City, Oklahoma	275,000	47,280
Oregon Arts Commission Salem, Oregon	275,000	39,260
Pennsylvania Council on the Arts, Commonwealth of Harrisburg, Pennsylvania	275,000	137,350
Puerto Rican Culture, Institute of San Juan, Puerto Rico	275,000	20,000
Rhode Island State Council on the Arts Providence, Rhode Island	275,000	67,170
South Carolina Arts Commission Columbia, South Carolina	275,000	80,730
South Dakota State Fine Arts Council Sioux Falls, South Dakota	275,000	35,470
Tennessee Arts Commission Nashville, Tennessee	275,000	58,830
Texas Commission on the Arts and Humanities Austin, Texas	275,000	124,480
Utah Arts Council Salt Lake City, Utah	275,000	155,740
Vermont Council on the Arts Montpelier, Vermont	275,000	38,800
Virgin Islands Council on the Arts Christiansted, St. Croix, Virgin Islands	275,000	20,000
Virginia Commission of the Arts and Humanities Richmond, Virginia	275,000	57,520
Washington State Arts Commission Olympia, Washington	275,000	49,290
West Virginia Arts and Humanities Commission Charleston, West Virginia	275,000	95,400
Wisconsin Arts Board Madison, Wisconsin	275,000	53,350
Wyoming Council on the Arts Cheyenne, Wyoming	275,000	23,040

Basic Regional Operating Grants

To support arts programming planned and implemented by state arts agencies on a multi-state basis. Under this category \$40,000 were made available to each state to be used for regional programs.

Program funds: \$1,930,000

Regional Priorities Grants

To support regional arts projects identified as priorities by regional organizations of state arts agencies.

Program funds: \$712,295

	Basic Regional Operating Grants	Regional Priorities Grants
Affiliated State Arts Agencies of the Upper Midwest Minneapolis, Minnesota	200,000	117,400
Arts Alaska Anchorage, Alaska	120,000	—
Arts Exchange Concord, New Hampshire	—	15,000
Delaware State Arts Council Wilmington, Delaware	40,000	—
Great Lakes Arts Alliance Columbus, Ohio	160,000	35,000
Maryland Arts Council Baltimore, Maryland	40,000	—
Mid-America Arts Alliance Kansas City, Missouri	160,000	231,150
New England Foundation for the Arts Cambridge, Massachusetts	240,000	77,880
New Jersey State Council on the Arts Trenton, New Jersey	40,000	—
New York State Council on the Arts New York, New York	40,000	—
Pennsylvania Council on the Arts Harrisburg, Pennsylvania	40,000	—
Southern Arts Foundation Atlanta, Georgia	400,000	82,065
Texas Commission on the Arts and Humanities Austin, Texas	10,000	—
West Virginia Arts and Humanities Commission Charleston, West Virginia	40,000	—
Western States Arts Foundation Denver, Colorado	400,000	163,800

Governmental Support Services

For projects that assist state and community arts agencies in their efforts to support and promote the arts.

Program funds: \$761,333

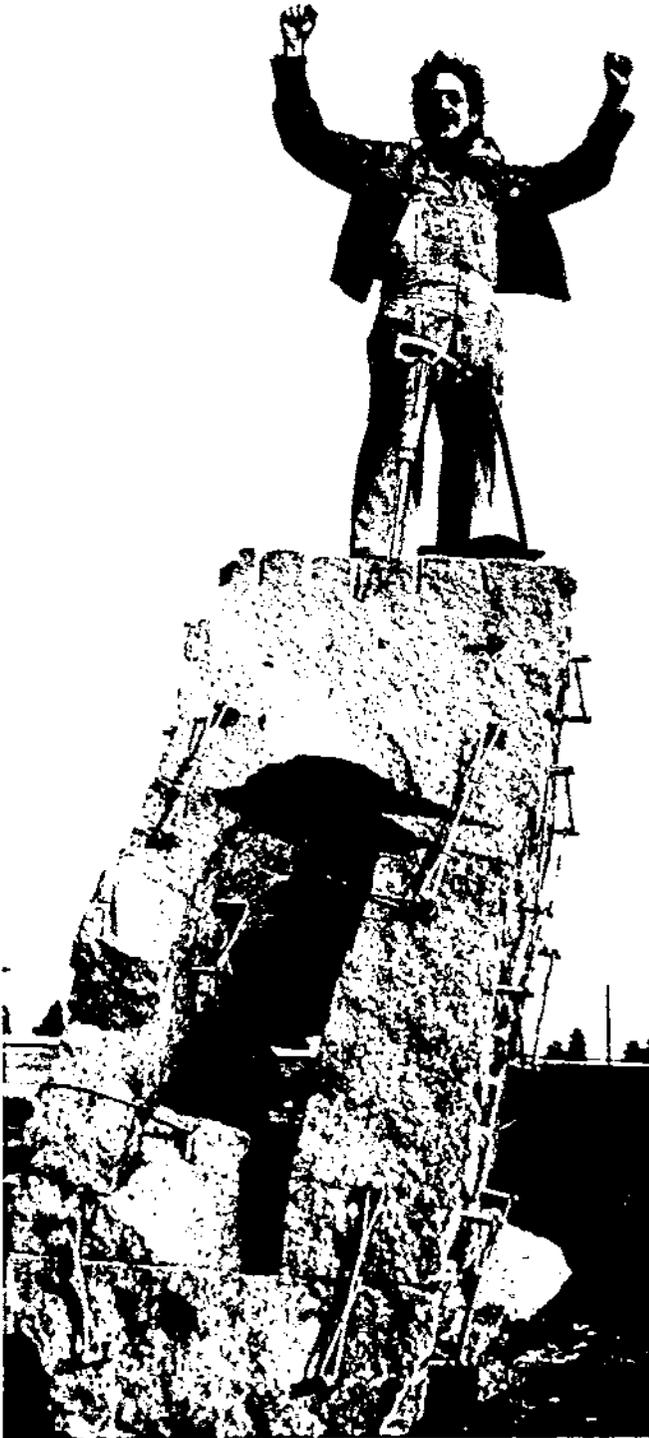
American Council for the Arts
New York, New York

To amend a previous grant to assist the National Association of Community Arts Agencies with establishing a national office, plus expenses for a national conference and travel.

72,000

310 Federal-State Partnership

Association of Science-Technology Centers Washington, D.C.	<i>For a tour of the traveling exhibit "Accessible Arts" to seven locations during 1979-80.</i>	5,140
California Arts Council Sacramento, California	<i>To support administrative costs of the California Confederation of the Arts, a statewide umbrella arts service organization.</i>	17,500
D.C. Commission on the Arts and Humanities Washington, D.C.	<i>To provide assistance to the commission in developing a planning and decision-making process.</i>	17,500
Draper, Ruth Salt Lake City, Utah	<i>Fellowship support for private study and research designed to improve professional leadership skills.</i>	5,000
Fain, Kenneth* Washington, D.C.	<i>To write, edit and complete the publication Music in the States.</i>	700
Greater Columbus Arts Council Columbus, Ohio	<i>For a program to serve as a model for other communities in assisting arts organizations in complying with the federal regulations on nondiscrimination of the handicapped.</i>	12,500
Lippett, Gordon L.* Washington, D.C.	<i>For a review of the Endowment's State Plan format.</i>	6,100
Mississippi Arts Commission Jackson, Mississippi	<i>For administrative support of the first U.S.A. International Ballet Competition.</i>	17,500
Napier, Rodney* Philadelphia, Pennsylvania	<i>For a review of the Endowment's State Plan format.</i>	6,300
National Assembly of Community Arts Agencies Washington, D.C.	<i>For a technical assistance program to improve the effectiveness of local arts agencies.</i>	25,000
National Assembly of State Arts Agencies Washington, D.C.	<i>For support services to local arts agencies, including technical services and information services.</i>	85,000
National Assembly of State Arts Agencies Washington, D.C.	<i>For support of Partnership Consultations, a joint venture with the Endowment to assess the impact of public funds on the arts.</i>	44,850
National Assembly of State Arts Agencies Washington, D.C.	<i>For support services to state arts agencies, including information services and leadership development.</i>	144,465
National Assembly of State Arts Agencies Washington, D.C.	<i>To assist the expenses of the NASAA/Federal-State Partnership Transition Committee.</i>	6,930
National Assembly of State Arts Agencies Washington, D.C.	<i>For continued support for a project to develop planning models for members to use in improving state arts programs.</i>	103,025
National Assembly of State Arts Agencies Washington, D.C.	<i>To amend a previous grant to cover expenses of directors of state arts agencies and regional arts organizations for attending a two-day seminar on new federal regulations concerning nondiscrimination of handicapped individuals.</i>	25,000
National Assembly of State Arts Agencies Washington, D.C.	<i>For a joint project between the Endowment and state arts agencies to assess and improve their information systems.</i>	12,500
National Assembly of State Arts Agencies Washington, D.C.	<i>To support costs of an orientation meeting for new state arts agency directors and chairmen.</i>	15,915
Nellum (A. L.) and Associates* Washington, D.C.	<i>For a study of the participation of minorities in policy and funding decisions in state, regional and local arts agencies.</i>	24,993
Nelson, David Missoula, Montana	<i>Fellowship support for private study and research designed to improve professional leadership skills.</i>	10,000



John Young with his rock sculpture for Morgan Community College, Fort Morgan, Colorado. Photo: David Struthers

New England Foundation of the Arts Cambridge, Massachusetts	<i>For a national pilot project to develop computerized information systems for 56 state arts agencies and five regional organizations.</i>	75,000
Puerto Rican Culture, Institute of San Juan, Puerto Rico	<i>To amend a previous grant to provide travel and per diem expenses for a Puerto Rican staff member to become a special intern at the Endowment.</i>	1,815
Sheets, Robert N. Denver, Colorado	<i>Fellowship support for private study and research designed to improve leadership skills.</i>	20,000
Spencer, June* Madison, Wisconsin	<i>To fund a review of the Endowment's State Plan format.</i>	6,600

Intergovernmental Activities

Intergovernmental Activities Grants

Program funds: \$937,467

Intergovernmental Activities	For programs conducted in cooperation with state, regional and local governments.	
	Program funds: \$239,022	
American Institute for Municipal Research, Education, and Training Washington, D.C.	<i>For the National League of Cities' Task Force on the Arts which advises local government officials about the use of the arts by cities, and which seeks to establish the arts as a priority concern for government agencies at local, state and national levels.</i>	\$25,000
Council of State Governments Lexington, Kentucky	<i>To establish an Advisory Task Force on the Arts which seeks to encourage interstate and interagency communication on programs and issues related to the arts.</i>	25,000
Council of State Governments Lexington, Kentucky	<i>For arts events at the council's annual board meeting.</i>	1,252
Cultural Council Foundation New York, New York	<i>For a three-day seminar for municipal arts administrators.</i>	8,470
Frontczak, Diedre* Washington, D.C.	<i>A contract to establish the Public Alternatives for the Arts Project, an office which will serve local, regional and national arts organizations and officials in developing more effective arts programs for the public. The contractor will establish a data bank, communications networks, information systems, and engage resource persons—all of which will foster more coordinated and widespread professional growth of the arts.</i>	52,500
Frontczak, Diedre* Washington, D.C.	<i>A contract to plan, administer and coordinate the Task Force on Community Program Policy which seeks to examine, clarify and suggest needed changes in the relationship between the National Endowment and locally-based community arts agencies.</i>	100,000
International City Management Association Washington, D.C.	<i>For the association's 54th annual conference held in Cincinnati.</i>	1,800
United States Conference of Mayors Washington, D.C.	<i>To support the U.S. Conference of Mayors' Task Force on the Arts in its efforts to encourage greater municipal development of cultural resources.</i>	25,000

Regional Representatives

To enable regional representatives to provide assistance and information to state arts agencies, cultural organizations, artists, and the Endowment.

Program funds: \$698,445

Boston Foundation Boston, Massachusetts	<i>For Rudy Nashan to serve as a regional representative to Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.</i>	\$67,495
Cultural Council Foundation New York, New York	<i>For John Wessel to serve as a regional representative to Delaware, Maryland, New Jersey, New York and Pennsylvania through July 1979 at which time he was appointed regional representative of New York, Puerto Rico and Virgin Islands.</i>	75,339
Cultural Council Foundation New York, New York	<i>For Gerald Ness to serve as a regional representative to Virginia, District of Columbia, North Carolina, South Carolina, Tennessee, Kentucky and West Virginia.</i>	73,453
Cultural Council Foundation New York, New York	<i>For Eduardo Garcia to serve as a regional representative to Delaware, Maryland, New Jersey, New York and Pennsylvania as of August 1979.</i>	23,766
Kansas City Association of Trusts and Foundations Kansas City, Missouri	<i>For Charles Springman to serve as a regional representative to Alabama, Florida, Georgia, Louisiana, Mississippi, Puerto Rico and the Virgin Islands.</i>	32,652
Kansas City Association of Trusts and Foundations Kansas City, Missouri	<i>For Frances Poteet to serve as a regional representative to Arkansas, Kansas, Missouri, Oklahoma and Texas.</i>	75,821
Oregon Arts Foundation Salem, Oregon	<i>For Dale Kobler to serve as a regional representative to California, Hawaii, Nevada, American Somoa and Guam.</i>	72,746
Sangamon State University Springfield, Illinois	<i>For Bertha Masor to serve as a regional representative to Illinois, Indiana, Michigan, Ohio and Wisconsin.</i>	67,743
Siouxland Interstate Metropolitan Planning Council Sioux City, Iowa	<i>For Joanne Soper to serve as a regional representative to Iowa, Minnesota, Nebraska, North Dakota and South Dakota.</i>	66,131
Western States Arts Foundation Denver, Colorado	<i>For Bill Jamison to serve as a regional representative to Arizona, Colorado, New Mexico, Utah and Wyoming.</i>	71,968
Western States Arts Foundation Denver, Colorado	<i>For Terry Melton to serve as a regional representative to Alaska, Idaho, Montana, Oregon and Washington.</i>	71,331

Financial Summary

	Fiscal Year 1979
Summary of Funds Available	
Appropriation, Regular Program Funds	\$102,160,000 ¹
Appropriation, Treasury Funds (to match nonfederal gifts)	7,500,000
Appropriation, Challenge Grant Funds (to match nonfederal gifts)	30,000,000
Total, Federal Appropriations	<u>\$139,660,000</u>
Nonfederal Gifts (of which \$37,500,000 was to release federal appropriation)	\$ 37,508,000
Transferred from Other Agencies	818,000
Recovery of Prior Year Obligations	1,088,000
Unobligated Balance, Prior Year	560,100
Total Funds Available	<u>\$179,634,100</u>

¹ Not less than 20 percent for support of state arts agencies and regional groups.

Funds Obligated	Fiscal Year 1979 ²	1979 Challenge Grant ³
Dance	\$ 8,120,905	\$ 5,380,000
Design Arts	4,343,532	1,656,000
Education	5,639,477	—
Evaluation	314,281	—
Expansion Arts	8,223,679	996,548
Federal-State Partnership	22,758,058	1,655,978
Folk Arts	2,443,858	500,000
Intergovernmental Activities	937,467	—
International/Fellows	557,216	—
Literature	3,903,110	60,000
Media Arts	9,387,468	1,925,500
Museum	11,551,582	14,237,974
Music	16,375,408	13,120,000
Opera-Musical Theater	6,617,800	4,250,000
Research	619,237	—
Special Constituencies	143,000	—
Special Projects	3,316,448	9,920,000
Theater	8,251,341	5,160,000
Visual Arts	4,715,808	1,100,000
Program Development and Evaluation	301,000	—
Miscellaneous	8,212	—
Total Funds Obligated	<u>\$118,528,887</u>	<u>\$ 59,962,000 ⁴</u>

² Includes \$818,000 transferred from other agencies.

³ Funds for Challenge Grants are not allocated by program areas, rather, Challenge Grants are awarded on a grant-by-grant basis.

⁴ Includes \$29,981,000 in nonfederal matching gifts and donations which released \$29,981,000 in indefinite Challenge Grant funds.

History of Authorizations and Appropriations

	Arts Authorization	Arts Appropriation	Administrative
Fiscal 1966			
Program Funds	\$ 5,000,000	\$ 2,500,000	\$ 727,000*
Treasury Funds**	2,250,000	34,308	
Total Funds for Programming	\$ 7,250,000	\$ 2,534,308	
Fiscal 1967			
Program Funds	\$ 5,000,000	\$ 4,000,000	\$ 1,019,500*
State Arts Agencies (bloc)	2,750,000	2,000,000	
(Subtotal—Program Funds)	(7,750,000)	(6,000,000)	
Treasury Funds**	2,250,000	1,965,692	
Total Funds for Programming	\$ 10,000,000	\$ 7,965,692	
Fiscal 1968			
Program Funds	\$ 5,000,000	\$ 4,500,000	\$ 1,200,000*
State Arts Agencies (bloc)	2,750,000	2,000,000	
(Subtotal—Program Funds)	(7,750,000)	(6,500,000)	
Treasury Funds**	2,250,000	674,291	
Total Funds for Programming	\$ 10,000,000	\$ 7,174,291	
Fiscal 1969			
Program Funds	\$ 6,000,000	\$ 3,700,000	\$ 1,400,000*
State Arts Agencies (bloc)	2,000,000	1,700,000	
(Subtotal—Program Funds)	(8,000,000)	(5,400,000)	
Treasury Funds**	3,375,000	2,356,875	
Total Funds for Programming	\$ 11,375,000	\$ 7,756,875	
Fiscal 1970			
Program Funds	\$ 6,500,000	\$ 4,250,000	\$ 1,610,000*
State Arts Agencies (bloc)	2,500,000	2,000,000	
(Subtotal—Program Funds)	(9,000,000)	(6,250,000)	
Treasury Funds**	3,375,000	2,000,000	
Total Funds for Programming	\$ 12,375,000	\$ 8,250,000	
Fiscal 1971			
Program Funds	\$ 12,875,000	\$ 8,465,000	\$ 2,660,000*
State Arts Agencies (bloc)	4,125,000	4,125,000	
(Subtotal—Program Funds)	(17,000,000)	(12,590,000)	
Treasury Funds**	3,000,000	2,500,000	
Total Funds for Programming	\$ 20,000,000	\$ 15,090,000	
Fiscal 1972			
Program Funds	\$ 21,000,000	\$ 20,750,000	\$ 3,460,000*
State Arts Agencies (bloc)	5,500,000	5,500,000	
(Subtotal—Program Funds)	(26,500,000)	(26,250,000)	
Treasury Funds**	3,500,000	3,500,000	
Total Funds for Programming	\$ 30,000,000	\$ 29,750,000	

	Arts Authorization	Arts Appropriation	Administrative
Fiscal 1973			
Program Funds	\$ 28,625,000	\$ 27,825,000	\$ 5,314,000*
State Arts Agencies (bloc)	6,875,000	6,875,000	
(Subtotal—Program Funds)	(35,500,000)	(34,700,000)	
Treasury Funds**	4,500,000	3,500,000	
Total Funds for Programming	\$ 40,000,000	\$ 38,200,000	
Fiscal 1974			
Program Funds	\$ 54,000,000	\$ 46,025,000	\$ 6,500,000*
State Arts Agencies (bloc)	11,000,000	8,250,000	
(Subtotal—Program Funds)	(65,000,000)	(54,275,000)	
Treasury Funds**	7,500,000	6,500,000	
Total Funds for Programming	\$ 72,500,000	\$ 60,775,000	
Fiscal 1975			
Program Funds***	\$ 90,000,000	\$ 67,250,000	\$ 10,783,000*
Treasury Funds**	10,000,000	7,500,000	
Total Funds for Programming	\$100,000,000	\$ 74,750,000	
Fiscal 1976			
Program Funds***	\$113,500,000	\$ 74,500,000	\$ 10,910,000*
Treasury Funds**	12,500,000	7,500,000	
Total Funds for Programming	\$126,000,000	\$ 82,000,000	
Transition Quarter July 1, 1976-September 30, 1976			
Program Funds***	—	\$ 33,437,000	\$ 2,727,000*
Treasury Funds**	—	500,000	
Total Funds for Programming	—	\$ 33,937,000	
Fiscal 1977			
Program Funds***	\$ 93,500,000	\$ 77,500,000	\$ 11,743,000*
Treasury Funds**	10,000,000	7,500,000	
Challenge Grants**	12,000,000	9,000,000	
Photo/Film Project	4,000,000	—	
Total Funds for Programming	\$119,500,000	\$ 94,000,000	
Fiscal 1978			
Program Funds***	\$105,000,000	\$ 89,100,000	
Treasury Funds**	12,500,000	7,500,000	
Challenge Grants**	18,000,000	18,000,000	
Photo/Film Project	2,000,000	—	
Total Funds for Programming	\$137,500,000	\$114,600,000	
Administrative Funds	such sums as necessary	8,900,000	8,200,000
Fiscal 1979			
Program Funds***	—	\$102,160,000	
Treasury Funds**	—	7,500,000	
Challenge Grants**	—	30,000,000	
Administrative Funds	—	9,925,000	
Total Funds for Programming	such sums as necessary	\$149,585,000	
Fiscal 1980			
Program Funds***	—	\$ 97,000,000	
Treasury Funds**	—	18,500,000	
Challenge Grants**	—	26,900,000	
Administrative Funds	—	12,000,000	
Total Funds for Programming	such sums as necessary	\$154,400,000	

* These funds were jointly provided to the National Endowment for the Arts and the National Endowment for the Humanities until the two agencies were administratively separated in 1978.

** Federal funds appropriated by Congress to match nonfederal donations to the Endowment.

*** Not less than 20 percent of Program Funds are required to go to state arts agencies and regional arts groups.